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TWO AND A HALF YEARS OF SCREAMING ENDS AS

FANS FAINT AT ANDY'S AMEN

Boston Gliderdrome, October 4, 1969, as Andy makes his historic farewell performance.

Pictures: G. AITKINSON

"AMEN CORNER has come to a full stop because it was holding us back as musicians. We all began to hate the sort of music we were playing — music to pass the time for the teeny-boppers."

It was Andy Fairweather-Low speaking rather sadly at Boston Gliderdrome on Saturday night — the very last appearance of Amen Corner before they split up and went their own ways.

He had just come off stage after a thunderous half-hour performance, at which the massed audience was near-hysterical.

Fainting girls were being carried off at the rate of several a minute, while others crawled about on their hands and knees, completely overcome by the situation.

The blue-eyed boy from Cardiff who had caused all the excitement sat there in his all-white suit afterwards, and sorted out his feelings about what was happening to Amen Corner — his life for the last 2½ years.

"It has taken some courage to do, but we don't regret the decision," he said. "We simply felt that we had achieved all we could with it.

"Amen Corner limited our scope, and we came to hate the music we were playing. What is the point of doing something you don't enjoy any more?"

"Amen Corner was a vital development in our careers. It was a beginning, not an end. We are all going home to rest from it for a bit, and then I expect most of us will start up again, in our own different 'ways.

"Personally, I felt I had begun to lose my identity. For so long I had been pushed out there in the front, and lived up to what other people wanted. But I didn't enjoy the image, and found it difficult to keep up — it has been hard work.

"Most of us will go back to Cardiff now, and do what we have wanted to do for a long time: play the sort of music we enjoy.

"For so long, we have been playing for our teeny-bopper audience, and churning out the same old stuff.

"I have never had time to play the guitar for the last two years, because all they wanted was my voice."

The group's decision comes after six hits in the charts, at a time when they are earning at least £100,000 a year. Didn't it take courage to dismiss all that?

"Not really, because we have never played just for the money," said Andy. "It just happened to come along, and made life easier, but we could have done without it.

"Admittedly, we worked hard to get the following we did, and we shall miss that, in a way. But financially, we are capable of living comfortably for a long time without working."

The quiet and serious Blue Weaver, the group's 20-year-old organist, added: "We have talked about splitting up ever since we started up the group in Cardiff in December 1967. "It is only now, that the teeny-bopper image has grown beyond reason, that we finally decided to make the break.

"We shall never re-form Amen Corner. It is best to leave it just as it is, a memory. This was the only possible time to disband Amen Corner, now that it is on top. We wouldn't want it any other way."

The boys had had a fitting farewell from those thousands of loving fans out there in the ballroom. As usual, a collection of rings, bracelets and love-letters were thrown on stage.

Surging forward in a solid wall in a desperate attempt to catch Andy's hand; crying passionately at the sadness of the situation, and screaming even louder each time a different familiar song began, the fans gave them a tremendous send-off.

Words: LINDA SARGENT

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NME's Nick Logan sits in on a FLEETWOOD MAC rehearsal session

WE'D HAVE BEEN DISAPPOINTED BUT NOT SURPRISED IF 'OH WELL' FLOPPED

FLEETWOOD Mac must be the scourge of those pigeon-headed people who like to get everyone into a tidy little box, neatly filed and dutifully labelled. With a history of unpredictability few other groups could rival, they refuse to stay in one place long enough to get a label stuck on.

Just when they are pigeon-holed under "Blues Groups, For The Minority Consumption Of" they suddenly dodge away and come up with hit singles very much for the majority.

Re-file them under "Pop/Blues" groups and they shoot away at a tangent with a mixture of pop/rock/blues and classics in "Oh Well" that would make an ardent pigeon-holer break down and weep.

"People should know by now that they can expect anything from us," affirmed Peter Green when I found the group at the London Lyceum on Friday using the empty daytime ballroom to experiment with a new PA system.

"When you kiss me baby it's the most, get me burning like a piece of toast" they were singing at one point in the afternoon when a run through of Jeremy Spencer's solo single "Linda" developed into a nostalgic rock and roll session that also included short snatches of "Rave On," "Maybe Baby" and "Bony Moronie."

When I arrived at the beginning of the afternoon it was the more 1969 sound of the Danny Kirwan album track "Coming Your Way" that was filtering out onto the Strand. Entrenched on the revolving stage, Danny, Peter Green, Mick Fleetwood and John McVie were deep in music amid a forest of wires and amps.

FLEETWOOD MAC, whose third hit single "Oh Well" enters the NME Chart this week at No 22. Left to right they are JOHN McVIE, DANNY KIRWAN, JEREMY SPENCER, MICK FLEETWOOD and PETER GREEN.

One listener

There was one listener. Peter Green's girl friend Sandra, who said she had flu and sat wrapped up in a huge black cloak that covered her from neck to toe.

After an hour of playing, refreshment partaking and wire and equipment fiddling, Jeremy Spencer made an appearance and I took him off to find a quiet spot to talk about "Linda" which is released today (Friday), and his forthcoming solo LP.

"My favourite records are Tommy Roe's 'Sheila,' and Buddy Holly's 'Peggy Sue'," said Jeremy, as we settled into a small private bar at the front of the ballroom "'Linda' is a combination of them both."

Apart from the arrival of his second child — expected this month — the next important date for Jeremy will come in Mid-November with the release of his LP, provisionally titled "The World Of Jeremy Spencer."

Rock and roll

Those who are familiar with Fleetwood Mac on stage won't need any introduction to Jeremy's world. For the others, to describe it as a send up would be an inaccuracy because that implies some edge of cynicism and, in the main, there is no cynicism in Jerry's interpretations of the rock and roll he loves.

There are, however, two tracks he describes as "biting send ups." The rest were played for fun.

"Mean Blues" is a satire on the musically inadequate "pub" blues band. "There was a time when there were thousands of these bands all playing the same," said Jeremy, "all bum notes and bad tremeloe."

"Take A Look Around Mrs Brown," is the second send up; this time directed against the kind of "semi-detached suburbia plastic people" syndrome that flourished in pop lyrics not long ago.

"I suppose the Kinks are the best example," says Jeremy. It opens with the sound effects of vomit, which is intended to sum up his feelings torwards the music.

A Mecca lady made an appearance at the door letting in, for some strange reason, the strains of "Baby Come Back" from the stage. "This is a private bar," she grumbled in the best "Jobsworth" tradition before mumbling her way out.

Other tracks include "Teenage Love Affair," about a High School romance — "which people don't seem to hear about in songs any more" — "Bless You Our Christmas," a take off of an Elvis-type religious song and also an Elmore James inspired composition which Jeremy says he likes better than others he's done in that style.

The LP is a pet project he has had trying to get out of his system for a long time. He had an EP on similar lines planned for release with "Then Play On" but abandoned the idea because he feared his humour would be misunderstood.

Back on the stage Jeremy rejoined the group for "Linda," which was near perfect for a live performance.

Danny and Peter, a little self-consciously, provided a Jordanaires-type chorus while Mick Fleetwood, in his vest, did his seductive Eastern bit on bongoes. I thought John McVie was looking healthier than usual — no doubt Christine Perfect has succeeded in halting his degeneration.

Lyceum staff and members of Ray McVie's Band began to arrive in dribs and drabs, flitting across the dance floor as if Fleetwood Mac and their music weren't there at all.

'Abbey Road'

The group played on up to 6 pm, when their time was up, and Peter Green, clutching a copy of "Abbey Road," came across for a few words before they split.

I asked if he'd had any second thoughts about "Oh Well," which hadn't then made an appearance in the NME Chart. "No, I don't think it could have been better," he replied. "Mick and John didn't want it released as a single but we don't go on what they say.

"We'd have put out 'When You Say' (a Danny Kirwan song on the new LP) but for them. I don't know how they feel about it now."

I said Mick had told me he now liked it. Peter nodded: "They thought we could have come up with something better."

"Oh Well," was originally written to be a stage number Peter revealed. "We had a lot of recording time and **everyone** said at the time it would be good to do as a single.

"Obviously it is going to sell on part one, which is what all the deejays are playing. Part two takes a few listens to get into.

"Anyway, I was not bothered that much about the single as I was about the LP. I would not be surprised if it didn't do anything but I would be disheartened.

"We never really sort of needed singles before but it is nice to know that you can keep on having hits."

...and THE BAND played on!

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Tamla Motown TMG 712

MARV JOHNSON
I Miss You Baby (How I Miss You)
Tamla Motown TMG 713

SMITH
Baby It's You
Stateside SS 8028

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Harvest HAR 5008

THE ORIGINAL CASTE
One Tin Soldier
Bell BLL 1079

MITCH RYDER
Sugar Bee
Dot DOT 129

THE PLAYHOUSE
You Don't Know It
Dot DOT 130

LINDA RONSTADT
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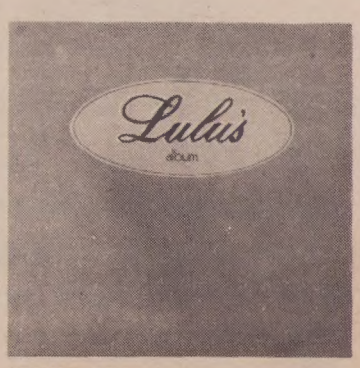

LULU'S ALBUM
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Super showman IAN ANDERSON on stage at the Albert Hall last week when the group played the only London date of their current tour.

This is how the house full audience—you might notice a few "skinheads" among them! — looked to Martin Barre, Glen Cornick and Clive Bunker as they gave the group a standing ovation at the end of their act. They were called back to take a 20 minute encore.

Roars of approval greeted tthe appearance of JETHRO TULL, who gave a totally entertaining act. L to r they're GLEN CORNICK, CLIVE BUNKER, MARTIN BARRE and IAN ANDERSON.

THE PIED PIPER OF A NEW ERA IN POP

NOWHERE is the pop revolution that began under the title of "Underground" more in evidence at present than on the current British concert tour of Jethro Tull. With the package format near death and the teenybopper groups sticking to their ballrooms for fear of going out to half-empty auditoriums, Jethro Tull has been packing in capacity houses at almost every stop.

By NICK LOGAN

Yet, despite the amount of records they have sold in a relatively short existence, they remain a group at the head of a movement a large section of the press, public and music business thinks it can afford to ignore.

London's Royal Albert Hall on Wednesday was the fourth stop of the tour and once again Jethro devotees were out in force — to such an extent that disappointed latecomers were touting for tickets in the street outside (something I haven't seen since the Cream's farewell concert at the same venue).

Knowing the group, I suppose I shouldn't have been surprised to arrive at their dressing room back stage and be informed by Clive Bunker and Martin Barre that Ian Anderson was being interviewed in the ladies.

"What can you expect from these underground papers," joked Clive, who, along with Martin, was doing his best to forget his nerves about the coming show.

Manager Terry Ellis made an appearance, affirmed that Jethro's future stage appearances would be limited to similar tours — no more this year — and then herded his group into the ladies for a briefing on the night's concert.

That over, it was my turn in the ladies with Ian. On their last visit to the Hall, Jethro Tull was in B dressing room — either would do credit to a British Railways waiting room — and we were discussing the merits of what was then the group's new single, "Living In The Past."

There was a widely held feeling then that the single was not a commercial proposition and the same thing is being said about the new single "Sweet Dream," which is due for release on Friday.

Not a hit

"Chris Blackwell (Island Records boss) didn't think it was going to be a hit," said Ian, jotting down the order of stage numbers on a scrap of paper. "But having taken a lot of trouble over it — having written it for a single over a long period of time — we were determined to put it out.

"It was important this time to do something in a different vein. We had to write something a bit louder, with a more obvious beat, something more aggressive.

"Simply because to release anything else as easy going as 'Living In The Past' anything more melodic sounding, would have been presenting ourselves as something we are not.

"Kids who had only heard the singles might have come along to concerts and got a bit of a shock."

Followers of my reports on the degeneration of Ian's stage trousers—the ones that had been so soaked in sweat they were rotting away — will be sad to hear that the poor things finally gave up the ghost in New York.

"They had something living on them," said Ian, matter of factly. A patterned pair have taken their place and I shall keep readers informed of their progress. Already there is a very promising tear on the knee.

What has been the reception to the tour so far? — "All right, well more than all right. It's been a sell out so far. It was a bit ropey the first night because we'd been recording. Tonight it ought to be better.

"I know Martin sounds better," Ian went on. "He's learnt more about music in the last few months than he will all his life. I have as well. The group sounds better than the last time you heard us here."

Ian picked up his mandolin and gave a couple of out of tune strums. Martin was summoned, and while Ian talked, he tuned the instrument against the lead guitar.

"I don't think anyone is afraid any more of failing to live up to a certain standard of playing.

"For myself, I feel more at home, more relaxed, than I did on the last British tour. I have got no worries—about how we rank with other musicians or how our popularity rating compares with other groups.

"I have never enjoyed playing as much as I have in these past few days on tour."

I went to make a call at the gents, the door opening with a thud as I walked straight into Glen Cornick, who was tuning his bass guitar to Martin's lead. Time, I decided, to make myself scarce.

I'm sure Albert would be pleased, because they don't seem to scream any more in his hall. Knowledgeable attention to the music, spasmodic head and hair shaking, culminating in a standing ovation seems to be the order of the new day. So it was for Jethro Tull.

Clive, Martin and Glen came trooping out to a roar of approval which went up again even louder when a green floor-length overcoat came skipping madly across the stage, flute held high, beard bristling and eyes rolling. Ian Anderson, if I may be allowed space to say it again, is a showman supreme.

The German TV producer whose crew were recording the action almost fell off his chair in excitement as his cameraman, a foot away from Ian's face, captured the Anderson contortions—and did much to mar the atmosphere for the rest of us.

A few words from Ian on skinheads—there was actually one in the front row—brought laughter and applause and then Glen got into the act by a gesture towards the cameraman's rear as the poor fellow zoomed in on Ian's whiskers.

Finally they got down to making music; "Nothing Is Easy," the gentle lilting "Bourree," "Sweet Dream," "Fat Man," "We Used To Know," Ian feeding out the asides.

There was a tendency for the act to sag a little in the middle but Clive's "Dharma For One" drum solo was a treat to watch and hear and restored the excitement level for the finale. Inevitably there was the encore.

Backstage Clive was dripping sweat and enquiring if I'd seen his parents and brothers, which I hadn't.

Ian was in the ladies getting dressed; putting on a tie would you believe, one of those pastel green check things everybody's Grandad used to wear.

"Hang on, must go meet my bank manager," said he, rushing out and curtailing further conversation.

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SUNSHINE MUSIC—THAT'S WHAT LOU CALLS HIS HIT

IT was exactly three thousand, five hundred and fifty seven miles from the North Pole which is a pretty cold place. At least that's what it said on the sign in the Mayfair pub where Lou Christie and I talked about what he calls his sunshine music which is very un-cold.

By RICHARD GREEN

"There are enough problems in the world, I don't feel I have to ponder them. Being positive is much nicer than being negative," he explained.

After something of a session following "Top Of The Pops" the night before Lou was looking a bit lost when I called round to the Cumberland Hotel. He was only just up and couldn't find pictures, cigarettes or a chair.

When everything had been sorted out, Lou told me what he has been up to since "Lightning Strikes" was a hit here in March, 1966.

"We manage other artists producers and dee-jays," he told me. "The company is called Five Arts. I'm the business boy in New York with Levis!"

The company also makes TV commercials and was responsible for the funny little Alka Seltzer man film. It also has publishing companies. At weekends, Lou does concerts.

"It's very funny. I guess there was a falling off to an extent in my popularity but I was able to work whenever I wanted," Lou commented. "It's two years since I had a top ten record but I've been able to sustain my popularity.

"I try to always perform, to entertain. If I play in a club, or concerts, or colleges, I adapt myself to the conditions. Being a recording act isn't enough. This is where a lot of the kids make a mistake, they think to go out and sing their hits is enough.

Quieter

"I did this at first, then I found when I was leaving the stage, the screams weren't so loud anymore. So I stopped and thought about it. I decided I wanted to get more screams going off than coming on.

"If you let people know that you have been working hard, they will applaud — they are very sensitive and they understand it. They can always tell when you've been working and when you've not."

By this time we had been joined by a publicist, an agent and a man called Foxy Fowler, from a music publishing company. Lou was told the glad tiding that his passport and wallet that he's lost at the TV show had been found and he was a bit happier.

A recorded interview loomed dangerously near and about five thousand people tried to apologise for interrupting the NME's time and persuaded me to go along to the radio station's offices nearby.

In the cab, Lou observed that the buildings were taller and the shirts were shorter than when he was last in London. "They can't get much shorter," he gasped.

Of his new hit, Lou revealed: "This is my only hit song I haven't written. It was written by Tony Romeo, who's done a couple of Cowsills records.

Liked it

"Buddah was looking round for some good material and this song was sent over when the publishers heard I was going into the studio for the next session. I liked it right away, it's the kind of song I dig."

It was recorded in June and has made the American top ten. A new LP is out over there this week, but it won't be released here until after the next single.

"It's nice to have a top ten hit again. If I just get another twenty-five I'll be okay," Lou joked.

When he returns to America, Lou has to get to work writing and recording another album, then he has a string of college dates and guest appearances on the Joey Bishop and Merv Griffin TV shows. There's also Lou Christie Day in Miama, Florida — the Sunshine State.

"There's a parade, TV and radio shows and a concert in the evening, plus girls and girls and girls," Lou smiled. "and I get all the oranges I can eat!"

While Lou likes his own sunshine music, what does he like from other people?

"I got sick of the psychedelic thing. Whatever that was," he replied. "I like Mama Cass, the Beach Boys, Motown — especially Diana Ross who is a very good friend of mine, she's really a monster star and a very talented lady. I like melody.

"In American, the underground is now becoming overground. Blood, Sweat and Tears were underground when they started but they're not now. This is the result of becoming popular, you no longer remain accepted by the underground movement."

A messenger told Lou that a photographer was waiting for him back at the hotel. Another told him that he had a band rehearsal in Shepherds Bush at noon, it was now 12.30. Lou looked blank and let someone else sort that one out.

"There's a chance I'll come back in a few months for some concerts," Lou revealed as we stood on the pavement waiting for one of London's fleet of invisible taxis. "We're just doing a couple of shows this time, but we may go on to Italy and Germany next week for some promotion there."

Please

Then, out of the blue, he asked me: "How did the Beach Boys do on their tour here?" When I told him that they had been a great success, he seemed pleased, but pointed out that they don't seem to be up to much in America at the moment.

"Didn't you know that he's the sixth Beach Boy?" said the evil Foxy Fowler to Lou — "Hey, he does look a bit like one of them — Carl," Lou agreed. — "I'll strangle the next person to mention all that again," I threatened and suddenly two cabs arrived and we all split in different directions.

From YOU to US

THE sleeve of Tom Jones' latest LP in last week's NME typified the bad design which we invariably get on records by Tom, Cliff, Engelbert and Elvis. Perhaps because they know the records are going to sell well they just don't bother about the unimaginative, unattractive packaging of their efforts.

Yet groups like the Cream, Jethro Tull, the Nice and Blind Faith who sell as many LPs if not more, take a great deal of trouble with their covers giving the public something which is not only good to listen to, but to look at as well! **JOHN MIDDLETON, London, S.W.4.**

LP TOKEN WINNER

✶

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✶

I DO not know how the thought ever entered Colin Petersen's mind to try and prevent Barry and Maurice Gibb from appearing under the name of the BEE GEES, considering the initials "B" and "G" stand for the Brothers Gibb.

The Judge suggested that perhaps it was a matter of "Hurt Pride" but I think that Mr Petersen was just hoping to make some financial gain from the situation; the publicity not helping his image very much either. — **SANJAY GHOSH, Canterbury, Kent.**

✶

● Will the Rolling Stones Rock And Roll Circus ever be shown? Some time ago we heard that the editing had been completed, since then, stoney silence.

Since the recording last December group members have changed, the initial publicity worn off and Brian Jones has died, but this should not deter the showing here and abroad of a first rate family show. — **STU DUNN, Worksop, Notts.**

✶

I'M NOT very good at words and I certainly couldn't write a poem of tribute, but I would like to say thank you to Amen Corner for three years of very good music and for the pleasure of "knowing" seven very nice individuals. **LYN, Honiton, Devon.**

Lament for Amen Andy

I'M JUST wondering how many bewildered Amen Corner fans there are, who are at this moment asking that question Why? I was shattered and I still don't understand why a group brimming with success and talent should ever want to split up.

What really annoys me is their reason: "They feel that they have achieved everything possible within their musically creative limits."

Just what would they have achieved without one of the largest fan followings in the country, the fans that followed them to every gig, the fans that made every record a hit, the thousands of fans that helped make Amen Corner one of the most popular groups around. I put it to all Amen Corner fans, WHAT KIND OF REWARD IS THIS? **ELIZABETH ROWLINSON, Alton, Staffs.**

✶

I FIND it rather discouraging, especially since British and American pop tastes are relatively similar, that even now there is a considerable "communication gap" evident. Groups like Spirit, Three Dog Night, Cryan' Shames to name a few are not getting recognition in England.

Similarly, Love Affair, Amen Corner, Equals, Marmalade, Vanity Fare, Chicken Shack (the list goes on and on) are completely unknown in this country. Perhaps the situation would be improved if more of these unknown artists were booked on tours headlined by an established group.

Such an exchange could give pop music that much needed "kick up the backside" that Dave Dee mentioned. — **JOEL CRAWFORD, Cupertino, California.**

✶

● At long last. Many! Many! Congratulations to the Amen Corner on breaking up. Perhaps this will hail the beginning of the end of this diabolical "Teenybopper" age that we are going through at the moment.

May I suggest that the Love Affair, Herman's Hermits, Marmalade, etc., follow Amen Corner at the earliest opportunity. MICHAEL J. THORPE, Fulham, London, S.W.6.

Readers' letters should be sent to: Tony Bromley, New Musical Express, 112 Strand, London, W.C.2. Each week an LP record token will be awarded to the writer of the best letter.

I AM a very middle-ged fan of the Amen Corner with my daughter Tricia aged seventeen. We have followed their career ever since they started and have gone to all their concerts.

I do hope this group which has given us years of good musical enjoyment will somehow stay in the public vision. Our very best wishes for their future in whatever they undertake. **MRS F. G. BOGGIS, Maidstone, Kent.**

● You Englishmen are so lucky. You have the best pop-groups in the world (Beatles, Stones, etc). You can hear their records on Radio 1 and Lux. And you can see them on TV. You have the biggest composers of this century (Lennon/McCartney, Jagger/Richard).

You have the best disc jockeys and you have lots of good music papers too (NME etc). You can follow the pop world through music papers, radio and TV. You can even see the big pop groups on the scene. Still, you are complaining! — **LARS HAALAND, Bergen, Norway.**

MATURE SANDIE

SOME time ago I made a resolution that if ever I heard Sandie Shaw singing that meaningless "Puppet On A String" song just once more then I'd quit the business. Well, not only have I heard it, but I've now been converted to a fan.

It happened when I went up to see her at Cesar's Palace, the luxurious night spot near Dunstable, just north of London, where I'd long had an outstanding invitation.

Whether it's maturity or marriage, or a bit of both that has changed Sandie I wouldn't know — but what a difference!

Gone is that rather hard, nasal sound to her voice to be replaced by a much warmer quality. She looks so much happier, even radiant, and in the dressing room after the performance she chatted cheerfully and confidently covering all kinds of subjects from her work to the racial problems of South Africa.

Earlier she'd put on one of the best cabaret acts I've witnessed in a long time and I think it was this new quality which her voice seems to have taken on that made the inevitable string of hits so acceptable. In fact they almost sounded new.

The audience, which she had under beautiful control all the time, loved them, of course, but for me there were three stand-out songs which I've never heard her sing before.

First was the amusingly poignant "Frank Mills" from the hit musical "Hair" which can be a very difficult number to do. This was when I first began to sit up and take notice.

Then there was a Bee Gees song "Sun In My Eyes" which held the audience in rapt silence.

Another show stopper came when she asked the audience if she could do something a little different and went into a raving bluesy number which I think is called "Your Time Is Going To Come." I was so enthralled I forgot to note the title.

After, I asked her if it was just my imagination or did she feel herself really putting much more warmth and sincerity into these songs.

I received a sweet smile and a diplomatic comment about some of her earlier hits being somewhat limiting.

"I don't have to work just for the money any more," said Sandie. "I like to feel I do the work I want to and in a way I can do my own things now."

I wish she'd started to do her thing a long time ago. —

JOHN WELLS

Beatle LP covers . . . you pays your money . .

MAXWELL'S SILVER HAMMER

THIS is the most obviously commercial track on the Beatles' "Abbey Road" album and a version of it is bound to make the singles chart. But just which one, must depend largely on who gets the most TV and radio plugs as there's little difference in the treatment of the three mentioned here.

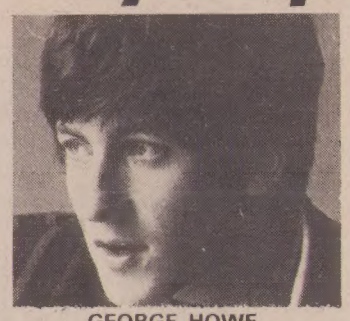
The song itself? Mid tempo, instantly remembered melody with intriguing and amusing McCartney lyrics set to a light piano and brush drum backing.

FOR my money the version which has a slight edge comes from GEORGE HOWE on the MCA label who also has the advantage of being the first on the market.

He has a pleasant, warm voice and handles the lyric with just the right amount of humour. A nice clean production is supplied by Mike Leander, though on the label someone's had trouble with the spelling of Maxwell!

HOT on the heels of Howe are Columbia's BROWNHILL STAMP DUTY who add more emphasis to the treatment, a little more thump to the beat, a slightly harder edge to the backing and the chorus swings just that little bit more.

They're certainly in the race with a very good chance.



GEORGE HOWE

THE third version comes from THE GOOD SHIP LOLLIPOP on Ember who also provide a very creditable cover though they add little to the other treatments and I didn't feel the lead voice was quite suited to this lyric.

Still, you pays your money, as you will, and you takes your choice.

CARRY THAT WEIGHT / YOU NEVER GIVE ME MONEY (Parlophone)

THIS is another coupling from the album using the chorus of the first song and the verse of the second.

"Carry That Weight" is instantly memorable and is another must for the chart, particularly with the treatment supplied here by ORANGE BICYCLE, who really get it swinging along with a good clean, driving sound with some particularly ear-catching drum work.

Their version of the verse is also excellent and establishes that they are musicians to be reckoned with even if they don't happen with this particular disc.

Against them they have White Trash on the Beatles own Apple label (reviewed last week) but to their credit they're picking up massive plugs and also the big guns of Parlophone are pulling out all stops. Another you pays your money . . .

HERE COMES THE SUN (MCA)

THIS is the opening track on Side Two, sung and performed by George Harrison and I am amazed to find that, so far, I've only had one version of it! It's that good and, I would have thought, one of the most commercial.

Still, good luck to PAUL MONDAY, who's out there on his own with what must be a hit.

To me the big attraction of Harrison's original is the warmth which comes across—you can almost feel the rays of the sun and this atmosphere has been slightly lost on Paul's cover.

The vocal, too, struck me as being a little strained with not quite enough depth for this sort of lyric, but overall it's good enough for us to find a new name in the chart very shortly.

Mike Leander must have been burning the midnight oil recently for this is another excellent production from him.

COME TOGETHER (Parlophone)

ON an album this is an excellent song but I don't quite see it as a single even though it's given a very good treatment here by THE LA-DE-DA BAND faithfully following the original.

A strange number where the musical effects are as important as the song and there certainly are some intriguing sounds.

I'm very much in two minds about this one—the more I play it, the more I like it. It could happen, I suppose.

LATEST SINGLES reviewed by *JOHN WELLS

FAMILY DOGG (l to r) ALBERT HAMMOND, CHRISTINE HOLMES, STEVE ROWLAND, IREEN SHEER and MIKE HAZLEWOOD.

DOGG THROW IN THEIR LOT!

FAMILY DOGG: *Arizona (Bell)

A song by Kenny Young who quietly seems to be writing numerous hits these days — and here he comes up with yet another for Family Dogg who sound as if they're throwing in just about everything they've got.

A power house production right from the word go with the big band orchestra swelling behind the vocal, setting up a lively and catchy beat with some nice harmonies thrown in for good measure.

I liked it immensely and it's certainly not a sound you can ignore. Very catchy melody with imaginative production from group leader Steve Rowland.

✱ TIPPED FOR CHARTS
† CHART POSSIBLE

JNR WALKER and the ALL STARS: What Does It Take (Tamla Motown). The reverberating bass almost had the player jumping off my table and there's some lovely swirling trumpets there, too. A strong, deep sound, plenty of excitement but not much melody.

A lovely hit from Sarstedt

PETER SARSTEDT: *As Though It Were A Movie (United Artists)

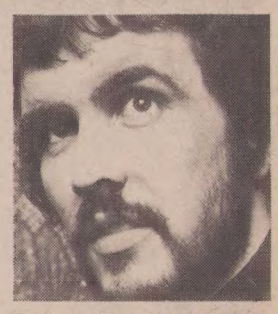
PETER'S third single and taken from his forthcoming LP of the same title. Opens with just strumming from acoustic guitar and slowly builds through electric gimmicks to brass and sweeping strings, which come near to drowning the vocal at times — but not quite.

A really beautiful backing which sets off the lyric, concerning a person who lives his life as though it were a movie, to absolute perfection.

Written by Peter, of course, whose warm voice makes the most of the lyrics, particularly the attractive way he bends the vocal around some of the words. It's not, however, the most commercial song he's written and though I've no doubt it will be a hit for him it's going to take some plugs.

It will also pick up a lot of sales from anybody who happens to play the flip side, "Take Off Your Clothes," which, far from being pornographic, struck me as having rather a banal lyric and only good for a giggle.

This was the number inadvertently played on BBC and caused such controversy some months ago.



DAVE'S 'LOVE' BATTLE

DAVE CLARKE FIVE: † Put A Little Love In Your Heart (Columbia)

THIS is Dave trying for a chart comeback with a song which has already sold a million in America where it was recorded by co-writer Jackie De Shannon whose original version is also available here.

The song is extremely strong, both vocally and melodically and Dave gives it a hard, thumping beat, making it a very commercial offering, but as British record buyers are sometimes reluctant to buy cover versions he's only in there with a fifty-fifty chance.

It must surely become a hit for one of them, though.

HIPPIE INSPIRED HIT

RUBBER BUCKET: † We're All Living In One Place (MCA)

A "let's live happily with our neighbours" record, inspired, so I'm informed, by the recent squatters trouble at Hyde Park and very admirable sentiments, too. But don't let the message put you off, this is a really fascinating disc with hit stamped all over it.

The chorus is sensitively sung and extremely catchy with the verse undergoing some electronic gimmickry which at first had me thinking my record player was going up the spout!

I can only describe it as being a high-pitched wavering, but attractive to the ear.

Opens very gently and builds delightfully. Again, given the plugs this should make it. Full marks to everyone concerned, particularly producer Mike Leander, doesn't he ever sleep? Very imaginative, but who thought up the group's name? Ugh.

U.S. smash

MOTHERLODE: †When I Die (Buddah)

A virtually unknown group here, but big in America where this number is currently riding high in the charts — as it deserves too.

An extremely catchy ballad given a soulful and heartfelt treatment with a sympathetic backing, delightfully gentle at times but really powering away when needed. Great for listening or smooching to and even better with both.

It deserves to be a hit, but it must be all down to the number of plugs it gets.

GLEN CAMPBELL: †Dreams Of The Everyday Housewife (Ember)

● Not Glen's follow up to his recent hits but a re-issue of a number released about a year ago when he was virtually unknown in this country. Ember tell me it's by popular demand.

Certainly it's a good number which should find a sympathetic welcome in many kitchens. Not very catchy, nor does it have a very strong melody, but Glen's warm voice comes over well with poignant lyric about a housewife thinking back to her youth and of all the things that might have been.

Not a tear jerker, by any means, as the singer is referring to his own wife who gave up everything for him.

FLAMING YOUTH (l to r) RONNIE CARYL, GORDON SMITH (bottom), PHIL COLLINS and BRIAN CHATTON.

FLAMING YOUTH: †Guide Me, Orion (Fontana)

● Opens with a sound which immediately reminded me of psalms being sung in church, complete with organ, and very arresting on a pop disc. Then it erupted into a very catchy chorus with drums and guitars to the fore, but without losing that delightfully used organ.

Lyrically and vocally this is a very strong song and to describe the backing treatment as intriguing would be the understatement of the week.

* DEREK JOHNSON is covering Brazilian song contest (see page 17).

Nash revives Elvis 'Tender'

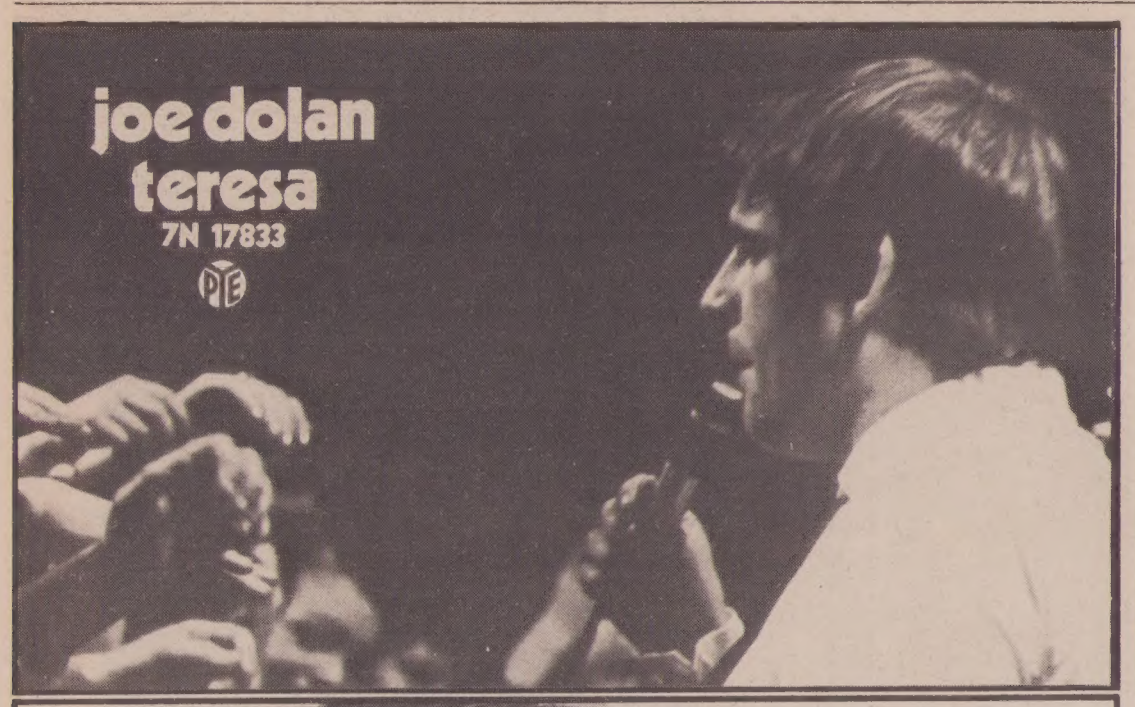
JOHNNY NASH: †Love Me Tender (Major Minor)

JOHNNY NASH has few fans more ardent than I, as a person and an artist, but from the strictly commercial point of view I can't say that his version of the old Elvis Presley hit exactly knocks me out.

It's given a beautifully tender and lilting treatment with the Nash vocal simmering and controlled extracting the last drop of emotion from every word, but even so it's not nearly as catchy as his recent hits.

Quality material which might prove to be too good for the sellers.

JOHN MAYALL: Don't Waste My Time (Polydor). Not quite the single to effect Mayall's long overdue breakthorugh into the singles market. Written by John, who contributes a blueswailing vocal, it's an up tempo train time blues that has a barn dance quality and an element of spoof. Entertaining and attractive.



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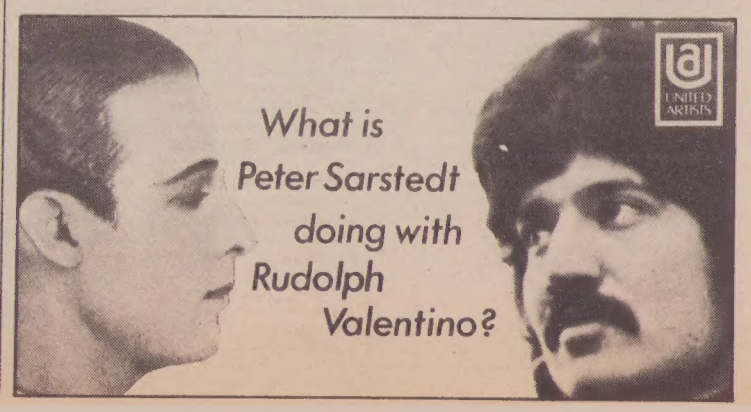

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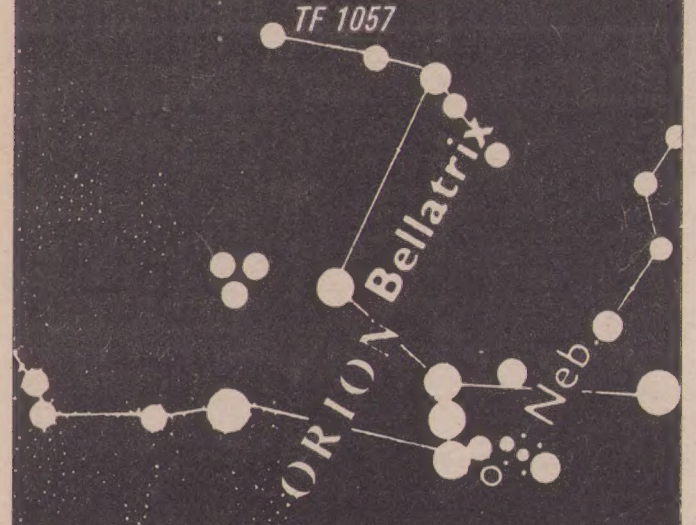

a cosmic single from
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NME TOP 30

LAST WEEK	THIS WEEK	(Week ending Wednesday, October 8, 1969)	WEEKS IN CHART	HIGHEST POSITION
3	1	I'LL NEVER FALL IN LOVE AGAIN.....Bobbie Gentry (Capitol)	6	1
1	2	BAD MOON RISING..Creedence Clearwater Revival (Liberty)	8	1
2	3	JE T'AIME . . . MOI MON PLUS Jane Birkin & Serge Gainsbourg (Major Minor)	8	2
5	4	A BOY NAMED SUE.....Johnny Cash (CBS)	4	4
12	5	LAY LADY LAY.....Bob Dylan (CBS)	4	5
4	6	DON'T FORGET TO REMEMBER.....Bee Gees (Polydor)	8	2
7	7	THROW DOWN A LINE Cliff Richard & Hank Marvin (Columbia)	5	7
8	8	GOOD MORNING STARSHINE.....Oliver (CBS)	9	8
11	9	IT'S GETTING BETTER.....Mama Cass (Stateside)	7	9
19	10	NOBODY'S CHILD.....Karen Young (Major Minor)	2	10
15	11	HARE KRISHNA MANTRA.....Radha Krishna Temple (Apple)	4	11
17	11	I'M GONNA MAKE YOU MINE.....Lou Christie (Buddah)	4	11
6	13	TOO BUSY THINKING ABOUT MY BABY Marvin Gaye (Tamla Motown)	11	3
10	14	IN THE YEAR 2525.....Zager & Evans (RCA)	10	1
14	15	PUT YOURSELF IN MY PLACE....Isley Bros. (Tamla Motown)	6	14
9	16	NATURAL BORN BUGIE.....Humble Pie (Immediate)	9	5
17	17	I SECOND THAT EMOTION Diana Ross & the Supremes & the Temptations (Tamla Motown)	3	17
27	18	SPACE ODDITY.....David Bowie (Philips)	2	18
30	19	LOVE AT FIRST SIGHT.....Sounds Nice (Parlophone)	3	19
●	20	HE AIN'T HEAVY—HE'S MY BROTHER....Hollies (Parlophone)	1	20
25	20	DO WHAT YOU GOTTA DO.....Four Tops (Tamla Motown)	2	20
●	22	OH WELL.....Fleetwood Mac (Reprise)	1	22
13	23	VIVA BOBBY JOE.....Equals (President)	10	6
16	24	CLOUD NINE.....Temptations (Tamla Motown)	7	13
30	25	AM I THE SAME GIRL.....Dusty Springfield (Philips)	2	25
23	26	BIRTH.....Peddlers (CBS)	5	17
20	26	SOUL DEEP.....Box Tops (Bell)	4	20
●	28	SUGAR SUGAR.....Archies (RCA)	1	28
●	29	EVERYBODY'S TALKIN'.....Nilsson (RCA)	1	29
24	30	SAVED BY THE BELL.....Robin Gibb (Polydor)	14	2

Britain's Top 20 LPs

1	1	ABBEY ROAD.....Beatles (Apple)	2	1
2	2	AT SAN QUENTIN.....Johnny Cash (CBS)	9	1
3	3	THROUGH THE PAST, DARKLY (BIG HITS VOL. 2) Rolling Stones (Decca)	4	3
4	4	BLIND FAITH.....(Polydor)	5	2
15	5	SSSSH.....Ten Years After (Deram)	2	5
6	6	HAIR.....London Cast (Polydor)	36	3
11	7	NASHVILLE SKYLINE.....Bob Dylan (CBS)	20	1
9	8	WORLD OF MANTOVANI VOL. 2.....(Decca)	2	8
5	9	STAND UP.....Jethro Tull (Island)	11	1
●	10	THEN PLAY ON.....Fleetwood Mac (Reprise)	1	10
14	11	SONGS FOR A TAILOR.....Jack Bruce (Polydor)	3	11
8	12	NICE ..... (Immediate)	6	4
●	13	BEST OF GENE PITNEY.....(Stateside)	2	10
12	14	LIONEL BART'S OLIVER!.....Soundtrack (RCA)	26	4
7	15	ACCORDING TO MY HEART.....Jim Reeves (RCA)	16	2
9	16	FROM ELVIS IN MEMPHIS.....Elvis Presley (RCA)	9	2
13	17	THE WORLD OF VAL DOONICAN.....(Decca)	37	4
20	18	LED ZEPPELIN ..... (Atlantic)	23	5
●	19	THE WORLD OF VAL DOONICAN VOL. 2.....(Decca)	1	19
16	20	2001 SPACE ODYSSEY.....Soundtrack (MGM)	19	2

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"MAXWELL'S SILVER HAMMER"
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by
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5 YEARS AGO

TOP TEN 1964 Week ending Oct 9

2 1 **OH, PRETTY WOMAN** Roy Orbison (London)
1 2 **I'M INTO SOMETHING GOOD** Herman's Hermits (Columbia)
3 3 **WHERE DID OUR LOVE GO** Supremes (Stateside)
6 4 **THE WEDDING** Julie Rogers (Mercury)
4 5 **RAG DOLL** Four Seasons (Philips)
10 6 **I'M CRYING** Animals (Columbia)
5 7 **I WOULDN'T TRADE YOU FOR THE WORLD** Bachelors (Decca)
8 8 **TOGETHER** P. J. Proby (Decca)
14 9 **WHEN YOU WALK IN THE ROOM** Searchers (Pye)
15 10 **WE'RE THROUGH** Hollies (Parlophone)

10 YEARS AGO

TOP TEN 1959 Week ending Oct 9

2 1 **HERE COMES SUMMER** Jerry Keller (London)
1 2 **ONLY SIXTEEN** Craig Douglas (Top Rank)
5 3 **MACK THE KNIFE** Bobby Darin (London)
3 4 **LIVING DOLL** Cliff Richards (Columbia)
4 5 **'TIL I KISSED YOU** Everly Brothers (London)
6 6 **SOMEONE** Johnny Mathis (Fontana)
7 7 **LONELY BOY** Paul Anka (Columbia)
10 8 **THE THREE BELLS** The Browns (RCA)
8 9 **CHINA TEA** Russ Conway (Columbia)
12 10 **HIGH HOPES** Frank Sinatra (Capitol)

15 YEARS AGO

TOP TEN 1954 Week ending Oct 8

5 1 **HOLD MY HAND** Don Cordell (Coral/Vogue)
6 2 **LITTLE THINGS MEAN A LOT** Kitty Kallen (Brunswick)
2 3 **SMILE** Nat "King" Cole (Capitol)
1 4 **THREE COINS IN THE FOUNTAIN** Frank Sinatra (Capitol)
4 5 **MY FRIEND** Frankie Laine (Philips)
3 6 **CARA MIA** David Whitfield (Decca)
10 7 **SWAY** Dean Martin (Capitol)
15 8 **IF I GIVE MY HEART TO YOU** Doris Day (Philips)
9 9 **BLACK HILLS OF DAKOTA** Doris Day (Philips)
10 10 **STORY OF TINA** Al Martino (Capital)

BEST SELLING POP RECORDS IN U.S.

By courtesy of "Cash Box."
(Tuesday, October 7, 1969)

Last This Week

2 1 **LITTLE WOMAN**, Bobby Sherman
4 2 **JEAN**, Oliver
1 3 **SUGAR, SUGAR**, Archies
3 4 **EASY TO BE HARD**, 3 Dog Night
6 5 **THIS GIRL IS A WOMAN NOW** Gary Puckett
11 6 **SUSPICIOUS MINDS**, Elvis Presley
8 7 **EVERYBODY'S TALKIN'**, Nilsson
9 8 **I CAN'T GET NEXT TO YOU**, Temptations
5 9 **HONKY TONK WOMEN**, Rolling Stones
15 10 **I'M GONNA MAKE YOU MINE**, Lou Christie
13 11 **HOT FUN IN THE SUMMERTIME**, Sly & the Family Stone
12 12 **CARRY ME BACK**, Rascals
20 13 **TRACY**, Cuff Links
16 14 **THAT'S THE WAY LOVE IS**, Marvin Gaye
10 15 **GREEN RIVER**, Creedence Clearwater Revival
7 16 **I'LL NEVER FALL IN LOVE AGAIN**, Tom Jones
14 17 **OH WHAT A NIGHT**, Dells
— 18 **BABY IT'S YOU**, Smith
18 19 **GET TOGETHER**, Youngbloods
21 20 **HURT SO BAD**, Lettermen
— 21 **YOU'VE LOST THAT LOVIN' FEELIN'**, Dionne Warwick
23 22 **SUGAR ON SUNDAY**, Clique
25 23 **MAKE BELIEVE**, Wind
17 24 **WHEN I DIE**, Motherlode
29 25 **YOU, I**, Rugbys
26 26 **WHAT'S THE USE OF BREAKING UP**, Jerry Butler
30 27 **WE GOTTA ALL GET TOGETHER**, Paul Revere
— 28 **WEDDING BELL BLUES**, Fifth Dimension
22 29 **WHAT KIND OF FOOL DO YOU THINK I AM**, Bill Deal & Rondells
27 30 **KEEM-O-SABE**, Electric Indian

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ROYAL SHOW GROUP SNUB —but Tom, Cilla, Des

POP groups are given the cold shoulder in the names for this year's Royal Variety Show before the Queen and the Duke of Edinburgh on Monday November 10 — but there is a "mixture-as-before" in the list of solo artists with honours going for the second or more time to Tom Jones, Cilla Black, Des O'Connor, Mirielle Matthieu, Harry Secombe and Roy Castle.

American guests include Herb Alpert and the Tijuana Brass and Buddy Rich and his orchestra, both of whom debut in the show, and Ginger Rogers and the cast of "Mame."

Impresario Bernard Delfont, announcing the names, said he believed that "pop groups do not always come over in the live theatre as well as they could do."

ATV transmits the event as a three-hour show in colour for the first time on November 16.

TOM JONES

O.C. with HERB

O. C. SMITH—whose single "Hickory Holler's Tramp" rose high in the NME Chart—has been added to the Herb Alpert and the Tijuana Brass concert at London's Royal Festival Hall on November 14. The entire first half of the show will be devoted to him.

Who, Hendrix, Nash in festival movie

JIMI HENDRIX, the Who, Crosby, Stills, Nash and Young, Creedence Clearwater, Ravi Shankar, Canned Heat, Tim Hardin and Jefferson Airplane are among the mighty list of British and American names who appear in a full-length feature film of the recent New York Woodstock music festival which will be released in Britain around Christmas.

The festival has been described as "the biggest youth event of the decade," and to film the performers and the more than half-a-million people who attended, Warner Brothers provided 21 camera crews and filmed for 80 hours.

The results are being urgently edited in America and the movie is expected to be premiered in London's West End in December with another major film—before going on general release around Britain.

In addition to the artists mentioned, others include Joan Baez, the Grateful Dead and Sweetwater.

LED AT CARNEGIE

Led Zeppelin, whose debut LP is in its 23rd week in the NME Albums Chart, leave for their fourth American tour in a year on Thursday next week (16).

After an appearance at New York's famed Carnegie Hall next Friday they remain in the U.S. for three weeks before returning to England to cut a single and a third album. Their second LP is already recorded and awaiting a release date.

IT'S THE NEW-LOOK DUSTY SPRINGFIELD pictured in the Atlantic studios in America at the weekend recording her second album for the label. Work on the tracks took only eight days and the LP is being rush-released in America before issue in Britain, probably before Christmas. All the songs have been written by the team of Kenny Gamble and Leon Huff who also produced.

INEZ, CHARLIE RETURN

Inez and Charlie Foxx return to Britain for a short ballroom tour next month and among their dates are Liverpool Mardi Gras and Victoria (7), Bootle Gildertome (8), East Sheen Bull (9), Kenilworth Chesford Grange Hotel (10), Wolverhampton Lafayette and Hanley Place (12), Doncaster Attic (13), Canterbury Bridge Country Club (14), Crystal Palace Hotel (16), Purley Orchid and London Bag O'Nails (17), Plymouth Rank (18), Birmingham Rebeccas (19), Crewe Up The Junction (20), Scarborough Scene 2 (21, 22) and Derby Clouds (23).

BOBBY GENTRY—NO. 1 IN THE NME CHART WITH "I'LL NEVER FALL IN LOVE AGAIN"—ARRIVING SUNDAY FOR INDEFINITE STAY INCLUDING BBC-1 "TOP OF THE POPS."

MOODY BLUES OWN LABEL

THE Moody Blues now have their own record company. The top album selling group this week signed a five-year deal with Decca — which has released previous Moodies material on Deram—that will give them "complete artistic control" of their own label.

Name of the company is Threshold Records—to be distributed by Decca throughout the world—and named after the group's "Threshold Of A Dream" album that made No. 1 in the NME LP Chart. Owned by the Moodies and their producer Tony Clarke, the intention is to provide "a small company atmosphere with major company facilities."

First release from Threshold at the beginning of November, will be the new Moodies LP "Dedicated To Our Children's Children."

The label will mainly concentrate on LPs. Moody Justin Hayward is currently producing an album by a new Liverpool singer called Timon, and John Lodge has completed an album with a Wolverhampton group called Trapeze. Both LPs will be released on Threshold in December.

Radio 1 names

FLEETWOOD Mac, the Equals, Vanity Fare, Dave Dee, Marmalade, the Tremeloes and ex-Yardbird Keith Relf's Renaissance are among new names booked for Radio 1.

Last minute signings for Dave Lee Travis' Radio 1 show this Sunday (12) are Fleetwood Mac and the Equals, and next Sunday (19) Fat Mattress will be among guests.

Marmalade are in Tony Brandon's "Saturday People" on Radio 1 and 2 next Saturday (18), and new dj Bill Gates introduces his own show on Radio 1 on Sunday the 19th when artists include the Alan Bown and Gulliver's People.

In the "Terry Wogan Show" from Monday to Friday (October 20-24) on Radio 1 and 2 are Status Quo, the Equals, the Peddlers, Dave Dee, Kenny Ball and Billy J. Kramer. The Tremeloes are among Dave Cash's guests during the same period.

Johnny Nash tour plan

JOHNNY Nash has changed his mind about cutting down personal appearances, and intends to visit Britain as an annual event following his success in the recent Caribbean Music Festival at Wembley. He is considering bringing his own show to this country, which would include artists from his own Jad record label including "Personality" hit singer Lloyd Price, the Coasters and Kim Weston.

★ POPLINERS ★

LED ZEPPELIN will receive "the highest fee ever paid to a British group for a one-nighter in this country" when they appear at London's Lyceum this Sunday (12), it was announced this week; the amount is not being revealed.

● R and b star **Howlin' Wolf** in Britain for dance dates between October 24-November 9.

● American singer **Jimmy Thomas** — formerly with the Ike and Tina Turner Revue — is now in Britain and will promote new single here "No Trouble."

● Only **Joe Cocker** appearance before his return to America is Chelsea Pheasantry Club (November 1).

● "Mothers And Fathers" is the topic in **Jimmy Savile's** Speakeasy programme, produced by **Ted Beston**, on Radio 1 at 3 p.m. tomorrow (Saturday).

● **Ravi Shankar**, the **Fugs**, **Ornette Coleman** and **Allen Ginsberg** among names in "Chappaqua" at London's Portobello Road Electric Cinema from November 2.

● **Tim Rose**, writer of hit song "Morning Dew," in London at the end of October for a two month club and college tour.

● Among artists booked for Scarborough Scene One, Scene Two are the **Peddlers** tomorrow (Saturday), **Herman's Hermits** (25) and the **Tremeloes** (October 31 and November 1).

● "Volare's" Italian hit singer **Domenico Modugno** in his own 45-minute BBC-2 show tomorrow (Saturday).

NEXT WEEK
OLIVER
interviewed in America

HOLLIES CONCERTS

THE Hollies — biggest NME Chart jumpers of the week with their new single, "He's Not Heavy — He's My Brother" — will play a short concert tour at the end of next month.

Appearances so far will be at London's Royal Festival Hall, Manchester Free Trade Hall and at a Glasgow venue, although exact dates have not been finally arranged.

The Hollies will perform for the entire second half and another major name is being sought to join them.

Released next month is a new Parlophone album, "Hollies Sing Dylan," devoted to their own compositions.

Equals back again

THE Equals are recovering from the recent serious accident in which their van skidded from a German autobahn injuring every member of the group, and it now looks as if they will be fit in time to return to Germany for a tour with Barry Ryan from next Wednesday (15).

Previously cancelled dates for the Equals are also being rearranged.

The group will be due back in London from Germany on November 3, and hopes to have fulfilled its backlog of dates before Christmas. A four-day visit to Ireland is also planned.

It is now virtually certain the Equals will fly to America for a short visit to promote their "Viva Bobby Joe" single in mid-December. In February they will tour Australia and New Zealand.

EQUAL EDDIE

CLIFF U.S. DEAL

Cliff Richard this week signed a three-year deal with Liberty Records Brothers in America for release of his future singles in the U.S. beginning with his current NME Chart hit "Throw Down A Line."

Ten Years, Blodwyn tour

TOP NME album chart names Ten Years After and Blodwyn Pig will head a series of British concerts in December — the fourth major tour this year promoted by Chrysalis, the youthful "Underground" agency/management/records company which also handles Jethro Tull and Chicken Shack.

The tour opens on December 9 at Newcastle City Hall.

Further stops are Birmingham Town Hall (December 10), Guildhall, Southampton (11), Town Hall, Nottingham (12), Colston Hall, Bristol (13), Royal Albert Hall (15), Usher Hall, Edinburgh (17) and Free Trade Hall, Manchester (19).

Engagements before the tour — Ten Years After resume work tonight (Friday 10), at Birmingham University after a short holiday — include Regent Street Polytechnic tomorrow (11), TV filming in Paris (13) and Manchester University (18).

On October 20 Ten Years After flies to Germany to film "Beat Club" in Bremen and then play concerts in Brussels (23), Paris (24), Rotterdam (25) and Amsterdam (26).

The group begins a tour of German concert halls in Munich on November 10, and from the 28th of that month until December 8, will be touring Scandinavia.

After their British tour, and a concert in Czechoslovakia on December 22, Ten Years After returns to America in January.

Blodwyn Pig — whose first LP "Ahead Rings Out" is currently in the NME Albums Chart — flew to America on Tuesday to begin a seven week tour. Its album was released in the States on Friday on the A & M label.

Jack Bruce was this week recording first tracks for a new album to follow up his "Songs For A Tailor."

FREDDIE PANTO

Freddie and the Dreamers are to appear in their first London pantomime, "Cinderella," as Buttons and the Broker's Men. They open at the Odeon, Golders Green, on Boxing Day in the panto which will also star TV's "Steptoe," Harry H. Corbett, as Baron Hardup.

MATTRESS TO U.S.

Fat Mattress manager Chas Chandler this week flew to America for discussions on a tour of the U.S. by the group, expected to take place almost certainly next month.

GERMAN PRODUCTIONS OF 'HAIR'

Starting very shortly in BERLIN AND HAMBURG require girls who can sing and move, from Commonwealth, West Indian and African Territories.
Auditions 2 p.m.-4 p.m.
Saturday, 11th Oct.
SHAFTESBURY THEATRE
Please bring your own music

Beatle, Stone may join Clapton-Bonnie tour

BEATLE John Lennon and at least one member of the Rolling Stones are thought to be interested in joining one or all of a series of concert dates scheduled for this December featuring Eric Clapton and America's sensational Delaney and Bonnie and friends. George Harrison is also thought to have discussed the project.

Details are already being finalised for Clapton to tour England and the Continent with the husband-and-wife singing team — backed by its eight-strong group — although if Lennon or any other artists were to join the dates it is expected it would be on an informal basis.

A concert at London's Royal Albert Hall was this week being negotiated for the first week in December — likely date is Thursday, December 4. Clapton and the American group are, however, expected to first tour Germany, France and Scandinavia.

Delaney and Bonnie and their friends—who were recently high in the U.S. album chart — will arrive in Britain on November 9, and spend two weeks of holiday and rehearsal at Clapton's Surrey home.

Two concerts for the Midlands or North are already being planned to follow the Albert Hall event, although no details are complete.

Clapton and Delaney and Bonnie are also expected to record here during the group's stay, and it is likely they will make at least one TV appearance.

Clapton said this week: "This group is incredible — the best band in the world." He said he became aware of them during their tour with Blind Faith earlier this year.

The British and continental four will be Clapton's first public appearance in concert here since his Hyde Park date with Blind Faith.

RINGO TV BID

RINGO Starr, the Hollies and Peter Sellers are among artists recorded by George Martin being approached by Yorkshire Television to star in a one-hour spectacular later this year. Plans are for the show to be in colour and to be screened possibly as one of the highlights of ITV's Christmas viewing.

FORMERLY FOURMOST

The Fourmost — the Liverpool group which had a series of NME Chart hits in the days of the Merseybeat boom — have changed their name to the Formost and have covered the new Beatle LP song "Maxwell's Silver Hammer" for rush-release on CBS.

info

Should anybody ask me who is THE BROTHERHOOD OF MAN, all I can say is, who isn't? At any rate, a group of people who record under that name have made a very beautiful record indeed, titled **'Love one another'**. You'll probably recognise some of the voices, a couple of whom are very gospelly. It starts off quite calm and gentle, and builds up into a huge raving crescendo. After hearing this three or four times, it's difficult to understand how people can do anything but love one another. It's on Deram, DM 276.

FRANK IFIELD has certainly picked a winner with the John D. Loudermilk song, **'It's my time'**, an up-tempo country classic ideally suited to Frank's warm, forceful voice. The single was actually recorded in Nashville, and produced by Wesley Rose, one of the biggest names in this field of music. Frank is in his element with this happy, infectious song, and so will all his fans be when they hear it. It's on Decca, number F 12966.
It's marvellous when an unusual record like **'Amazing grace'** by **THE GREAT AWAKENING** makes the charts. As anyone who heard it at the I.O.W. fest will know, it has the soothing effect of a mantra, and is music to achieve a state of bliss by. I am still trying to unthicken the plot surrounding the group's leading light, so will the real David Cohen please stand up? The single is on London, HLU 10284.
love

DECCA group records
45 rpm records
The Decca Record Company Limited Decca House Albert Embankment London S.E.1.

Krishna London concert season

MEMBERS of the Radha Krishna Temple are to give a series of 11 London concerts at which members of the public are invited to bring instruments and join them in making music.

The Temple plans to charge only a token admission of 2s 6d and will perform an evening of cant read including the NME Chart hit, "Hare Krishna."

Dates — all at London's Holborn Conway Hall — are next Wednesday (15) and October 20, 28, November 3, 10, 17, 24, December 1, 8, 15 and 22.

Further performances are planned in Oxford and at London's Revolution Club (both October 30), and in Amsterdam.

Negotiations to join the Humble Pie tour were not finalised but the Temple definitely join the Pie bill at London's Royal Festival Hall this Sunday (12).

TV SHOWCASE FOR NEW POP TALENT

BRITISH television is to have a new showcase for undiscovered pop music talent. Lonnie Donegan will host a seven-week ATV series of half-hour shows beginning on November 26 and devoted to semi-professional and professional singers and groups.

ATV spokeswoman Yvonne Stoll told the NME this week that the programmes would not be simply a contest for new talent.

Auditions are being held on Monday (13) and ATV is inviting artists who take with them their music or accompanist to go along to its studios at Boreham Wood Elstree, Hertfordshire, between 10 a.m. and 5 p.m. that day to meet director Rita Gilkspie.

NEW RADIO 1 dj

Radio 1 has signed a new d-j, Dave Eastwood, and he debuts with his own 45-minute show this Sunday (12). He is a former advertising clerk from Manchester.

VANITY OPERATION

Vanity Fare lead singer Trevor Brice was admitted to a London hospital on Saturday for an operation on his knee, and is likely to be out of action for two weeks. During this time the rest of the group will be taking a short holiday. Fare last week recorded their follow up to "Early In The Morning." A Mitch Murray-Peter Callandar composition it will be released on November 7.

BACK TO SCHOOL — AMEN WEAVER

AMEN CORNER'S Blue Weaver is going back to music college. Speaking at the group's sudden farewell appearance in Boston, Lincolnshire, on Saturday, he told NME correspondent Linda Sargent that following the break-up he wanted to resume his music studies "for my own satisfaction."

He left music college to join Amen Corner, and now intends to complete a course which would enable him to teach music if he wished. However, he said he planned to stay in showbusiness.

MAC, NICE AT FEST.

The Nice and Fleetwood Mac share top billing at a pop festival in Essen, Germany, this weekend. Nice close the final night, when Pink Floyd, Deep Purple, Aynsley Dunbar, Taste and Keef Hartley also appear.

Mac head the bill for the opening night above Pretty Things, Spooky Tooth and Yes. Other artists appearing at the event include Muddy Waters, compere Alexis Korner, and Champion Jack Dupree.

ONO, PRESTON, PERFECT, PET, SCAFFOLD, EX-MOVE: SINGLES

THE Plastic Ono Band's follow-up to "Give Peace A Chance" — exclusively revealed in last week's NME as a John Lennon composition "Cold Turkey," and featuring Lennon with Eric Clapton, Klaus Voorman and drummer Alan White — has now been scheduled for release by Apple a fortnight today (24). Next Friday (17) Apple also releases Billy Preston's long-awaited follow-up to "That's The Way God Planned It," this time titled "Everything's Alright." Ex-Chicken Shack singer Christine Perfect's debut solo single is also out next Friday, as is Scaffold's re-vamped version of the old scout song "Gin Gan Goolie" (Parlophone) and Petula Clark's "No One Better Than You"

Christine Perfect's song "When You Say" was written by Danny Kirwan of Fleetwood Mac, and is featured on the group's current LP, "Then Play On."

Other name releases next Friday include the Incredible String Band with "Big Ted" (Elektra) and ex-Move guitarist Ace Kefford featured singer with new group Big Bertha on their debut single, "This World's An Apple" (Atlantic).

Ex-Walker Brother, John Walker has his first release on the Carnaby label out next week, titled "Every where Under The Sun."

American duo Delaney and Bonnie release their U.S. hit "Get Ourselves Together" on Elektra, and Marty Wilde issues a song he penned with Ronnie Scott, "Shelley" on Pye.

Girl singers who have backed Dusty Springfield on disc, Rosetta Hightower and Lesley Duncan, both have discs out next week—Rosetta's "One Heart For Sale" is on CBS as is Lesley's "Sing Children Sing."

● A Glen Campbell album "That Christmas Feeling" is to be released by Ember this month with tracks including "Blue Christmas" and "There's No Place Like Home." "Mr. Rock 'n Roll" is the title of a Bill Haley and the Comets album also released by Ember this month, featuring Haley classics like "Rock Around The Clock", "Razzle Dazzle" and "Shake Rattle And Roll".

Bowie TV spec, solo concert

BBC-TV is considering an ambitious half-hour colour special starring David Bowie—whose "Space Oddity" single rises to No. 18 in the NME Chart this week — and he has been added to the "Save Rave" charity show with the Beach Boys on November 30. Bowie's follow-up single is expected to be "Janine," a track from his Philips album to be released on November 15. As reported exclusively in last week's NME, he has also been added to the current Humble Pie package tour.

The success of Bowie's "Space Oddity" in Britain has caused renewed interest in the single in America, and it seems almost certain he will visit the U.S. in December for a short promotion stay.

New dates for him include Birmingham Rebecca's on October 19, and a nine-day tour of Scotland from November 7.

He has also been booked for Brighton Dome on November 19, and the following day will give "An Evening With David Bowie" at London's Royal Festival Hall Purcell Room.

A spokesman for him said this week: "David wants to show his versatility as an artist, and this is why we are presenting him in his own solo concert so soon. In the colour TV special, the entire half-hour is devoted to him singing every kind of song from folk to rock 'n' roll and ballads."

The "Save Rave" concert will now take place at the London Palladium and not Wembley, as reported last week

Andy Fairweather poison pen campaign
AMEN WAX SCAT TRACK —NEW GROUP BY XMAS?

ANDY Fairweather Low is planning to re-emerge around Christmas with a new sound and a new group which will include at least two other members of Amen Corner, it was being strongly reported in music business circles as NME went to press. And — minus sax players Alan Jones and Mike Smith — Amen Corner was still in existence this week recording a long jazz-scat track called "Farewell to the Real Magnificent Seven."

The number will be used as the "B" side of the group's farewell single now scheduled for release next Friday (17), and which, as exclusively reported in last week's NME, is Andy Fairweather's Low's arrangement of Lennon-McCartney's "Get Back."

THE FOUNDATIONS SCRUB U.S. TOUR

THE FOUNDATIONS — who turned up in Sweden last week after reports that they were missing, in a storm—have cancelled their forthcoming American tour to concentrate on British appearances.

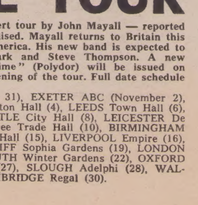
The group does intend to tour Canada for three weeks from next Wednesday but wishes to spend more time in this country promoting a single to follow "Born To Live Born To Die," which failed to make the NME Top 30. Said a spokesman: "We said the record was an experiment, and we stand by this."

The Foundations were returning from Holland this week and spending 48 hours, before returning to the Continent, recording two further tracks from which—with Donovan's "Love Song" previously reported—the next single will be chosen.

Writes the NME's Gordon Coxhill: I met Andy at the recording session at the Olympic studios in Barnes, London.

He said he would explain everything "when the time is right," and added "I've been getting really nasty poison pen letters in the last few days and they've hurt me. They'll get an answer — but right now I'm just biding my time."

On "Farewell to the Real Magnificent Seven," on which Andy plays acoustic guitar, he scat


ANDY FAIRWEATHER LOW

sings with bass player Clive Taylor and drummer Dennis Byron.

I believe these are the two members of Amen Corner most likely to join him in his new venture.

FAMILY SOLO CONCERT

Due to the success of its "Evening Of Family Entertainment" show at the Festival Hall in September, Family is to give a concert at Fairfield Hall, Croydon on November 16. This time the group will appear on its own.

Release date of the new Family single, "No Mule's Fool" (Reprise), has now been postponed to October 17 so that a special sleeve with pictures can be prepared — but only for the first 1,500 copies.

Fame, Bonnie and Biafra

GEORGIE FAME and American guest stars Delaney and Bonnie — on their first British visit — are the main attractions at London's Royal Albert Hall on Monday, October 27 in a concert to raise money for food and medical supplies for Biafra. Also appearing are the Jimmy McGriff Quartet and a Biafran dance group.

Another of the events for "Biafra Week" that week is the Biafra Ball at Madame Tussauds on Friday, October 31. The Graham Bond Initiation will be playing after an earlier session at the Marquee. Others performing are Sam Gopal, Gypsy and March Hare.

BEE GEES WAX NEXT; HITS LP

BEE GEE Maurice Gibb flew back from America this week — where he met Frank Sinatra and Peggy Lee, after watching his wife Lulu in cabaret — and immediately began work on tracks with Barry Gibb for the duo's next single.

As previously reported, the Bee Gees' follow-up to their current NME Chart hit "Don't Forget To Remember" will be released on their so-far unnamed own label.

Polydor is rush-releasing a "Best Of The Bee Gees" album to coincide (Friday). This is already a strong seller in the American album charts, as is the Bee Gees' "Odessa" LP which has been in the charts there for more than six months.

Manager Robert Stigwood was meeting TV executives this week, and it now seems almost certain that the duo's "Cucumber Castle" spectacular will be the first of a 13-week series for screening here and in the U.S.

● The group's ex-drummer, Colin Petersen, was only a "minor attraction" with the Bee Gees, a High Court judge said this week. Mr. Justice Shaw said that no value could be attributed to Petersen's popularity in terms of money. He was speaking following an application by Colin Petersen to stop Barry and Maurice Gibb using the name Bee Gees.

MAYALL TOUR

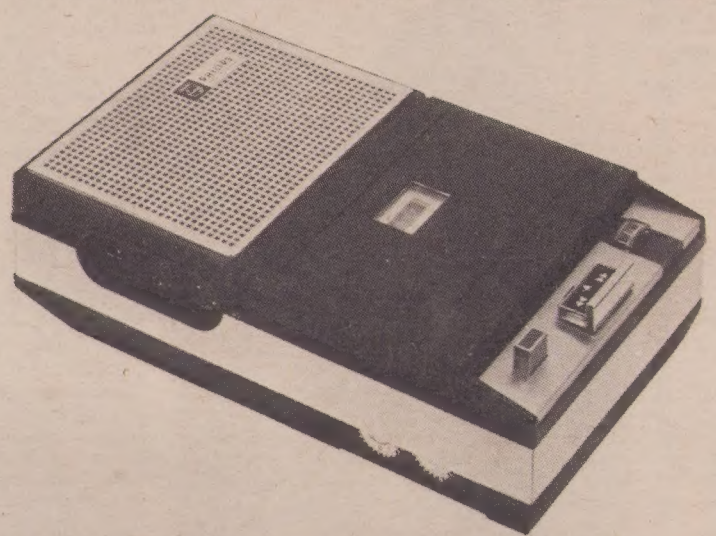
THE complete itinerary of the concert tour by John Mayall — reported in NME — has now been finalised. Mayall returns to Britain this month following a lengthy stay in America. His new band is expected to comprise Johnny Almond, Jon Mark and Steve Thompson. A new Mayall single "Don't Waste My Time" (Polydor) will be issued on October 17, a fortnight before the opening of the tour. Full date schedule is as follows:

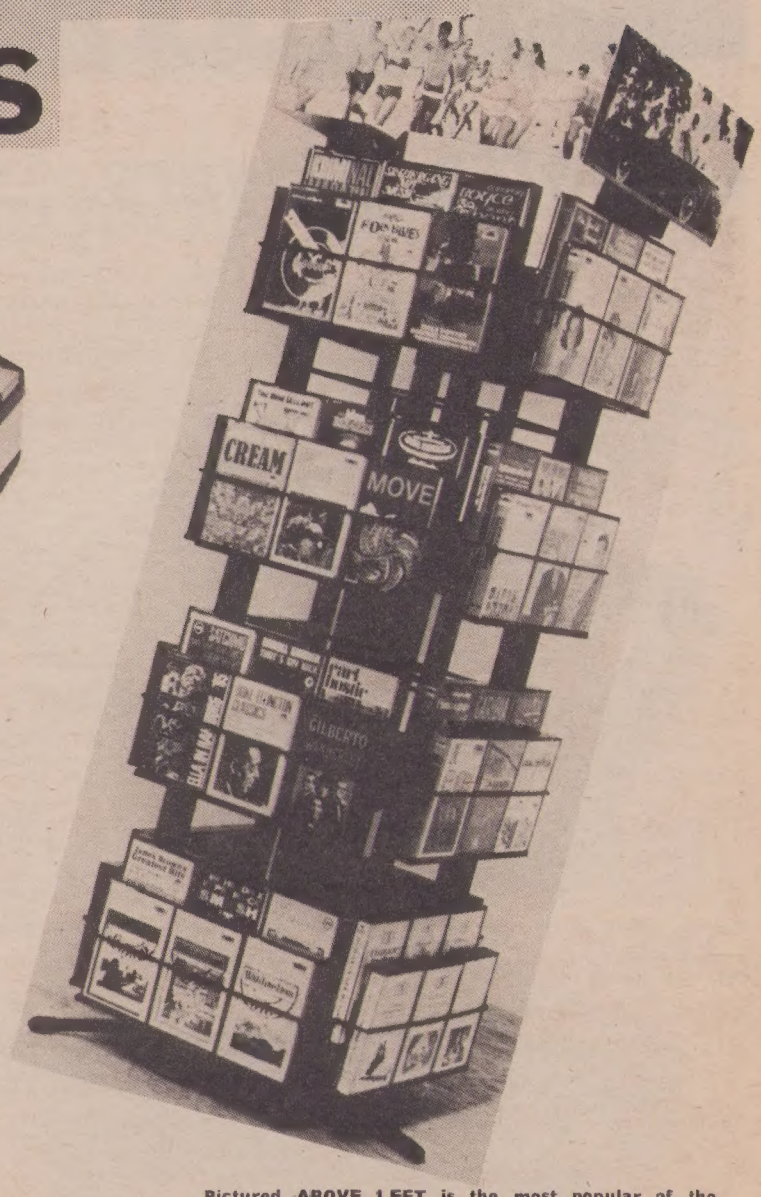
CROYDON Fairfield Hall (October 31), EXETER ABC (November 2), BRIGHTON Dome (3), BRISTOL Colston Hall (4), LEEDS Town Hall (6), SHEFFIELD City Hall (7), NEWCASTLE City Hall (8), LEICESTER De Montfort Hall (9), MANCHESTER Free Trade Hall (10), BIRMINGHAM Town Hall (12), EDINBURGH Usher Hall (15), LIVERPOOL Empire (16), PORTSMOUTH Guildhall (18), CARDIFF Sophia Gardens (19), LONDON Royal Albert Hall (20), BOURNEMOUTH Winter Gardens (22), OXFORD New (23), GUILDFORD Civic Hall (27), SLOUGH Adelphi (28), WALTHAMSTOW Granada (29) and CAMBRIDGE Regal (30).

New Musical Express Special

Spotlight on PRE-RECORDED TAPES and PLAYERS

Cassette industry all began because a car is a good sound chamber





Pictured **ABOVE LEFT** is the most popular of the Philips cassette recorder/players, selling at £28 7s. These are the ones we use at the NME, using the microphone with the stop/start switch. It is powered by five U11 batteries and comes complete in its own leather carrying case. Ask for number EL 3302. **ABOVE** is the display rack, with special wire safety bands to offset any light fingers. Notice the very wide selection of cassettes on the rack.

IN the record industry, Britain follows America. Today LPs, not singles, are the main source of income for British disc companies, just as it became the main cash flow in America four or five years ago. In 1962, America started its pre-recorded tape packages for cars and in 1965, major companies saw the possibility of this form of selling music. Since then, vast progress has been made.

Now, Britain is ready to launch in a big way the pre-taped package onto the British public. True, pioneering Philips have had Cassettes around for some years, but it is only recently that other companies have joined in by giving their LP material to Philips to release in cassette form (Musicassette is the trade name). RCA, too, has launched campaigns to market their 8-track stereo cartridges in Britain.

Once primarily for cars, Philips and Japanese firms have now a large range of home Cassette players, smartly tailored to look good in the most modern living rooms.

And the list of pre-recorded music you can play on them becomes longer and more attractive every week. Because of this, NME wants to tell its readers more about it in this supplement.

The advantage a cassette or tape package has over an LP record is its size, which is compact enough to put in your pocket, and the portable players can be carried easily over the shoulder and played even when one is walking. You will find elsewhere in this supplement that players generally are less costly to buy than record players, although the tape packages are more expensive than records.

By THE EDITOR

In America it was found that a tape cost about four times more than an LP to manufacture, and therefore tapes had to be retailed at a greater price, though far from four times. Nevertheless, some 247-million dollars worth of pre-recorded tape was sold in the U.S.A. in 1968 and by 1970 the industry estimates a 700-million sales.

Records still outsell tapes by four to one in America, but the increase in sales of records has gone down as the sale of tapes has risen. In the magazine "Forbes," Clive J. Davis, president of CBS Records, forecasts that in five years half the total income of the music market will be from tapes.

However, Norman Racusin, general manager of the RCA's Victor Record division, says: "Tapes will never entirely replace the disc. The disc has a better quality and it's cheaper to make and sell. I don't care what technology does, it will still be cheaper to slap music on a disc with one stamping."

He has a point, although champions of tape music will argue about the "better quality." Great advances have been made to improve the reproductive qualities of taped music and I must admit that in a large limousine driving through the bumpy side streets of Montevideo last February, I heard probably the finest reproduced music I have ever listened to.

It was the fact that a car is a great sound chamber that started Earl "Madman" Muntz, a successful salesman of automobiles and cheap TV sets on the West Coast of America, in the tape cartridge business. According to "Forbes," in 1962 he improved on the already available reel-to-reel recorded tapes by putting them in a plastic box the size of a paperback book and designed a player unit for auto use. His investment of 100,000 dollars has grown today to five-million.

In 1965, inventor Bill Lear improved on Muntz's cartridge with an eight-track tape, and helped by RCA (tapes) and Motorola (players) he got the Ford Motor company to offer stereo players as an optional extra on their cars.

About the same time, Philips of Holland brought out their musicassettes and playback products, and put them on the American market, creating a massive new European export opportunity. Today, 75 per cent of all tape equipment sold in America comes from Europe and Japan.

Pre-recorded tapes has grown into a gigantic business. It is just starting here, but NME is sure it will grow along with colour TV, until there are few homes in Britain without a pre-recorded tape player. **ANDY GRAY**

Are you Musicassettomanic?

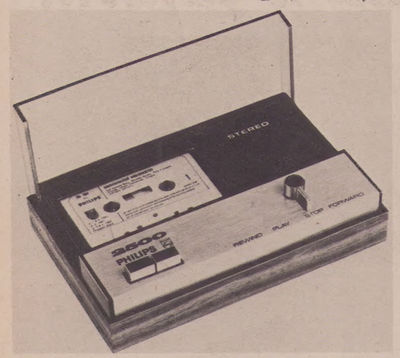
Dig into a Philips Musicassette catalogue and you will be. Exquisitely!

(The Cure:
A Philips Cassette player.
Used whenever you feel
the urge for good music coming on.)

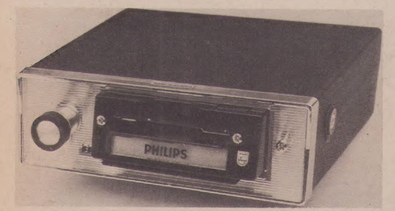
now from
47/6
recommended
retail price

WANT TO WIN A CAPRI?—TURN OVER THE PAGE

Cassette players...

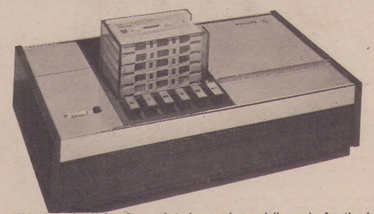


Another stereo player, just connect to the mains supply, play through a stereo or mono amplifier and leave the rest to tape and machine. N 2500, again comes in a smart wooden cabinet and perspex top. Price? Only £24 13s 2d.



Slide a cassette into the Car Cassette Player, depress, and listen. Makes any journey a pleasure. You play number N 2600 only through your car radio, which automatically turns off when a tape finishes. All yours for £26 16s 9d, complete with fast wind and rewind controls.

CLIFF RICHARD interviewed by GORDON COXHILL, via cassette.



This one, the Mains Stereo Autochanger is specially made for the lazy ! No more jumping up and down to change your cassettes. Number N 2502 plays up to six at one sitting and looks good with its wooden cabinet and transparent perspex cassette holder. All push button controls, it sells for £49 10s.

It is said that you get the best stereo sounds inside your car. Why not prove it with the Philips Car Stereo Cassette Player, number N 2602, and recreate a symphony orchestra or the Beatles at work in your dad's car. Fits under the dashboard, connects to the car battery, and costs £42.

MUSIC WHEREVER YOU GO —IF IT IS CASSETTED!

A FEW days ago, I was forced to spend a night in an Edinburgh hotel. Now, Edinburgh is a beautiful city, but the night life is scanty to say the least. And as the hotel locked-up at eleven, there wasn't much point in going out. The TV lounge was being used for a wedding reception, so I was more or less stuck in my room, without an electricity point for the record player which I had with me!

What all this has to do with tape cassettes is simply this; that wherever you are, indoors, out-of-doors, armed with a player and a few cassettes, instant entertainment is yours at the push of a button.

Driving back to London the following morning, and not really excited about the prospect of Tony Blackburn followed by Pete Murray and Jimmy Young, I put a selection of cassettes on the passenger seat and listen to my favourite sounds on my car cassette player, which plays through the car radio and gets its power from the car's battery.

NME's GORDON COXHILL explains what he has learned about tape cartridge, pre-recorded music and how to play it

Newcomer KAREN YOUNG, of "Nobody's Child" fame, gives GORDON COXHILL the answers, via cassette.

Interested? Good. What is a cassette? How long have they been in existence? Where can you buy them? What groups and singers can you buy on cassettes? Those are some of the questions I put to Roy Tempest, in charge of Musicassette promotion for Philips. He must take most of the credit for pioneering the ever-increasing trend towards cassettes in this country.

The Philips cassette is a plastic box, 4¼ inches long, 2½ inches wide and ⅞ inches deep, open at one (long) side so that the tape from one enclosed spool can run past the player's magnetic head (which produces the music) and then rewind on to the second spool.

The cassette has a window on each side to show you how much tape is on each spool, and an indication gauge under the window helps you locate passages on the tape.

Rewinds

The players play from left to right only but have fast rewinds each way. Most players can be used as tape recorders as well as players.

"They were launched in 1965," he told me, "with a handful of cassettes featuring artists on the Philips label only. Today we manufacture cassettes for almost every record label and there are about 680 in the catalogue. I anticipate a thousand by the end of the year, which will include pop, folk, classical . . . in fact, all kinds of music.

"At the moment, all cassettes are re-recorded from successful LPs, because there's not not much point in recording brand new material for a market which, at this moment, is rather limited. I hope it won't be too long before there is a case for recording new tracks for cassettes. In four or five years, maybe."

Roy went on to tell me that the biggest selling names on cassette at the moment are Johnny Cash, particularly the "Folsom Prison" album, Frank Sinatra, Ray Conniff, Dusty Springfield and Herb Alpert. Those names suggest the people who own cassettes and players are the young marrieds and 20-30 age group, but once the younger set know more about the system, and realise they can have almost any of their favourites on cassette, Roy expects the sales to teenagers to rocket.

Top stars

Here are just a few of the many top names you can now buy on cassette. Scott Walker, Jerry Lee Lewis, Four Seasons, Manfred Mann, Dave Dee, Dozy, Beaky, Mick and Tich, Joan Baez, Julie Felix, Troggs, Dean Martin, Sandie Shaw, Tremeloes, Fleetwood Mac, Bob Dylan, Who, Jimi Hendrix, Cream, Cliff Richard, Shadows, Hollies, Four Tops, Stevie Wonder, Diana Ross & The Supremes, Lulu and many, many more.

The Beatles are of course, well represented. "Sgt. Pepper's Lonely Heart's Club Band" is a big seller. "Abbey Road" will be issued along with 12 other EMI cassettes in November. All cassettes are on the original record label, although at the moment Philips manufacture the finished products for all labels, except RCA, who have a different kind of of cartridge and different player.

That's more or less who you can buy, now why? Why should you buy cassettes when you already have the LPs you want? Well, there are several reasons.

In a case

The tape is housed in a virtually indestructable case and you play a cassette a thousand times and the sound will be as good as ever. Play an LP 500 times, if little brother hasn't shattered it into fragments by then, and it will be ruined with scores of scratches.

Then, there's the size. A cassette measures 2½ by 4¼ inches, so you can get a couple in your pocket and a whole day's playing in your handbag!

The players (there are a dozen manufactured by Philips and lots more by 37 different manufacturers, including several from Japan) come a little larger in size than the cassette, of course. However, a neat little portable can be slung over your shoulder like a shoulder-handbag. That one will set you back about 28 guineas. But there's a cheaper model that only plays — the others all record as well — for £14.

For recording, you buy blank tape which works out at 17s. 6d. for an hour's playing time (30 minutes each side). The NME staff all use cassettes for recording interviews and find them invaluable when interviewing in a pub! Neither can anybody accuse us of incorrectly quoting, or distorting, what they said. In the office the tapes are played back silently, via an earphone.

You run the player from 4 or 5 small batteries while you're outdoors, the mains supply at home, or, of course, the car battery. Playing a cassette is the easiest thing in the world. A youngster of five could operate it, without damaging the player or the cassette.

Easy to do

You open the lid, slide in the cassette, close the lid, push the control button forward and hey presto! Instant music!

Some players have one button for recording, playback, rewind and fastwind, whereas others have several small buttons or "piano keys." Microphones all have stop/start switches built in to them.

The two players I have mentioned are the cheapest Philips make and provide a great sound.

But if you've got a rich uncle and with Christmas not too far ahead, there are more sophisticated models — stereo, auto change, push-button tone controls, and players-cum-radios, which cost between £65 and £99.

While the players are a little cheaper than their record-player counterparts, the actual cassettes, at 47s. 6d. each for an LP-length tape are a few shillings dearer, the result of a heavy Government purchase tax last year.

However, Roy Tempest said he hopes to see the price falling slightly as sales rise, although he can't see the day when cassettes and LP are the same price. For me, the extra advantages of the cassette more than compensate for the slightly greater cost.

Where can you buy cassettes and players? It took Philips some time persuading record stores to stock them. Now many shops, particularly in central London, are stocking a good range of cassettes.

HMV in Oxford Street were among the first to spot the potential in this new medium and report a healthy rise on their cassette sales graph over the past three years. If you can't find the tape you want in your local store, you'll find HMV keep up their good record by stocking almost everything in existence!

Players are on sale in electrical shops, who are thinking of stocking cassettes as well. Bookshops, chemists and station bookstalls are also considering marketing tape material, though at first they were worried about the ease with which cassettes in shops "were lifted" because of their size. Once the specially designed safety display cases were made, the shops were happy to take cassettes.

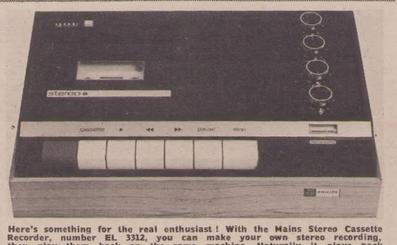
Incidentally, there is a competition running until December 31, called the Great Cassette Game, in which all you have to do to win a Ford Capri, and holiday for two in the Isle of Capri, or scores of prizes of various recorders and players is put the correct song title to half a dozen masked stars. You'll find entry forms in the foyer of Rank cinemas, in record stores and electrical shops.

Many uses

What possibilities does the tape cassette hold? Well, for a start, there are already language courses on cassette. There will also soon be a complete selection of Shakespeare's plays, and a lot more literature. Stewardesses on BEA planes no longer need to know half a dozen languages to tell the passengers to fasten their safety belts — a cassette does it for them.

Shortly, you will be able to buy a set of 12 slides (Picasso paintings, for example) and a recorded commentary on cassette. And looking a little way into the future, video cassettes, where you would only have to slide in one tape to have pictures and sound.

But for the time being, the most important facet of the system is pre-recorded music, music you play to suit your mood, any time, any place.



Here's something for the real enthusiast ! With the Mains Stereo Cassette Recorder, number EL 3312, you can make your own stereo recording, then play them back on the same machine. Naturally it plays back pre-recorded tapes as well. Become a recording producer with the dials that control the tone and stereo balance. With optional matching loudspeakers, this wonderful set is yours for £67 17s 11d.

Endless music on 8-track stereo

IF THE cassette is the musical medium of the immediate future, the 8-track stereo system will surely become the trend to follow. In America, millions of music lovers have been using 8-track in their cars, planes, yachts and homes for months.

Here in Britain, where innovations take a little while longer to catch on, mainly for financial reasons, 8-track is only just getting underway.

Simply, the system works like this. A cartridge (like the cassette, it is a tape inside a protective casing) is slotted into the playback machine and this triggers a twin track magnetic head and the playing mechanism is automatically switched on.

Each cartridge has 8 tracks of recording, two for each of four stereo programmes. The playing head automatically moves through a series of four positions to play each pair of tracks in turn. When this series is complete, the head moves back to the first position to recommence the cycle.

This is one of the major advantages of this system, the fact that the tape moves in an endless loop system. It never needs rewinding, never needs to be touched, and the cartridge, slightly larger than a packet of 20 cigarettes, can carry up to 80 minutes of continuous stereo music and start at the beginning again automatically.

Leave the cartridge in the machine and it will play over and over again until you take it out. You put a cartridge in to start the machine, and take it out to turn it off. It can't be any simpler, can it?

At present, Metro Sound, formerly University Recordings, have a virtual monopoly on 8-track stereo, as they manufacture the famed Slot Stereo machines, and the actual cartridges for the record companies. RCA, CBS, Pye and the World Record Club are involved at the moment. EMI are also strong in the field and will shortly commence making their own cartridges.

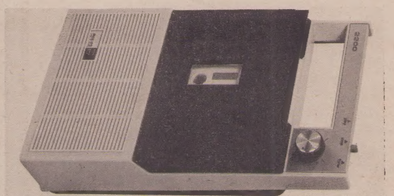
The two Slot Stereo units currently available are the Car Unit and the Home Unit (see above). They are capable of producing the very best in stereo sound, but whereas the Home Unit is also an attractive piece of furniture for the living room, the Car Unit is rugged, built to stand up to the roughest wear and roads, and taking in safety precautions like a collapsable control panel and a non-reflective matt finish.

Understandably, because of their added advantage over the cassette, the cartridges are a little more expensive, 56s 2d for a normal length LP, and 63s 2d for the original soundtrack series, including successes like "Hair," "The Sound Of Music" and "Oliver."

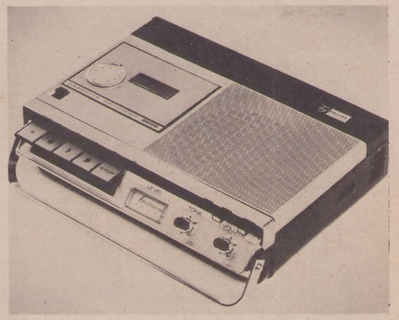
The units are also a little on the pricey side at the moment — the car set costing £50 5s 3d and the home model £70 16s 4d, excluding speakers. Nobody really expects 8-track to catch on overnight, but if prices can be forced down gradually, and bearing in mind the superb quality of sound, I'm sure it won't be too long before every home and car comes complete with Slot Stereo!

GORDON COXHILL

Cassette players...



Here is the Cassettophone, a good buy at £13 18s 1d, and ideal for use on picnics, in the home, using the socket for mains supply, and how about taking this one shopping with you ! Interesting feature is the easy-to-hold grip which doubles as the control panel. Remember the Cassettophone, number N 2200, is a playback only machine.



At home, or lounging on the beach, this Mains/Battery Cassette Recorder is ideal for listening or recording. Delightful to look at, a knockout to listen to, number N 2205 sells for £43 3s. Push button controls and window where you can see the balance level.

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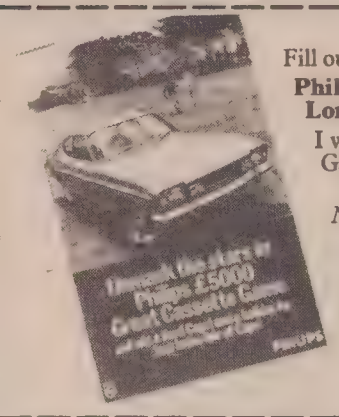

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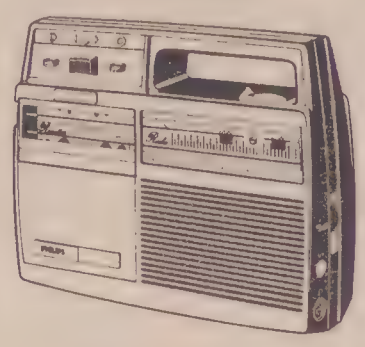
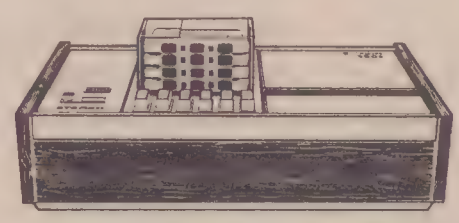
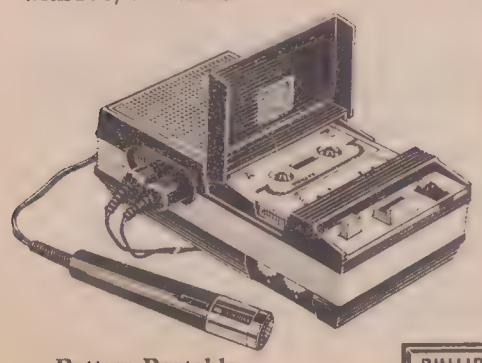


Cassette recorder RR290 with MW/LW Radio



Mains Stereo Autochanger N2502

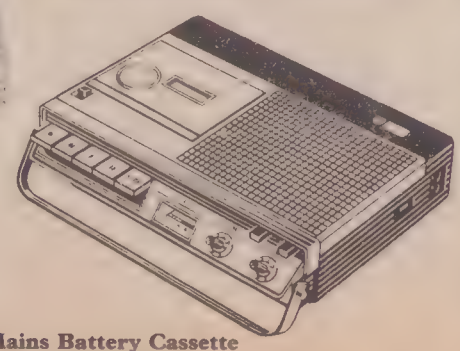
Car Stereo Cassette Player N2602



Battery Portable Cassette Recorder EL3302

Mains Stereo Cassette Recorder EL3312

Cassette Car Radio RN582



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LP PAGE

Edited by ALLEN EVANS

JIM REEVES AND SOME FRIENDS (RCA Victor stereo SF 8022; 37s. 6d.).

JIM REEVES was such a good singer he found it easy to duet with almost anyone.

On this LP he shares the vocal limelight with such country stars as **Dottie West** (Love Is No Excuse, Look Who's Talking), **Leo Jackson** and **Floyd Robinson** (You'll Never Be Mine Again), and How Can I Write On Paper (with **Gordon Stoker**).

And on Mother Of A Honky Tonk Girl (sung by **Carol Johnson**), Jim speaks the part of a barman who doesn't like selling booze, and as **Ginny Wright** sings I Love You, he speaks the part of her boy friend But You Love Me Daddy is a comedy song, Jim being daddy and **Steve Moore** his five year old. Are You The One, a question and answer song, is put over in vigorous style, with **Alvadean Coker.**

But Jim is best as always, singing tunefully and rhythmically with his deep, rich voice such easy swingers as My Hands Are Clean and Stand At Your Window (both with Leo Jackson) and Love Is No Excuse. Good country listening. **AE.**

Mama is so cheerful!

MAMA CASS: BUBBLE GUM, LEMONADE & SOMETHING FOR MAMA (Stateside stereo SSL 5014; 37s 5d)

MAMA CASS looks such a happy, contented soul on the sleeve, it is no wonder her music sounds the same way. Here she sings as a cheerful opener her current single hit, It's Getting Better, a song guaranteed to take you out of bluesville.

Then she sings a slower, relaxed number about a lazy day Blow Me A Kiss. She has a swingy backing from **Jimmie Haskell** (who plays good accordion) and some with-it musicians and a girl vocal group.

The pace quickens for Sour Grapes, a lively country number, and a beaty Easy come Easy Go . . . and so it goes on through seven more easy-on-the-ear tracks. Mama Cass captures the mood well, even when it's a little sad, like on I Can Dream, Can't I? Beautiful album. **AE.**

Other titles: Welcome To The World Of Love And Laughter, Lady Love, He's A Runner, Move In A Little Closer Baby, When I Just Wear My Smile, Who's To Blame.

SINATRA PLUS McKUEN SPELLS MAGIC

FRANK SINATRA: A MAN ALONE (Reprise stereo RSLP 1030 40s 8d)

WHAT a magical combination — the soft, "lost" sounding voice of Frank Sinatra at its most intimate, and the quiet philosophy of poetic songwriter Rod McKuen. Words that could have been written for Frank. Indeed, McKuen did compose the songs for the LP.

Anyway, Frank has given this set of beautiful songs an extra beauty. In fact, for many this LP could be a tear-jerker, as he tells the story of a guy whose Been To Town, or his thoughts on being The Single Man.

At times he stops singing and recites the words, making them even more poignant. Don Costa has given us a dreamy, string-filled backing and the whole thing reeks of romance and beauty. AE.

Other titles: A Man Alone, Night, From Promise To Promise, The Beautiful Strangers, Lonesome Cities, Love's Been Good To Me, Empty Is, Out Beyond The Window, Some Travelling Music.

KINKS WITH POP OPERA

KINKS: ARTHUR OR DECLINE AND FALL OF THE BRITISH EMPIRE (Pye mon and stereo NPL 1837; 37s 5d).

LED by Ray Davies, the Kinks make a career of telling musical tales and it may well be that this is a good thing. Of late, however, the whole thing seems to be palling a bit and people have begun to think that maybe they've taken it a bit too far.

Be that as it may, the group has now produced an album which is, in some ways, similar to the Who's immensely successful Tommy Though the Kinks and the Who are poles apart musically, the idea of a pop opera is the same.

Unlike Tommy, Arthur is physically fit, a carpet-layer, but fed up with things. He knows he wants a change, but doesn't want to take the risk of doing anything different. His son and daughter-in-law and their two kids are emigrating to Australia, though.

As we can expect, there are cynical comments in tracks like Brainwashed, Australia, Mr. Churchill Says and Shangri-la which really lays the British way of life on the line. Arthur's disappointments are typified by Some Mother's Son about a son being killed at war and Young and Innocent Days is sad and recollects how things always looked pure when the couple were young.

After all the trouble, Arthur's son finds on Nothing To Say that in Australia he's not much better off than he was in England, and he's getting suburbanised himself. All cleverly done and performed well. Still the Kink's recognisable sound but occasionally with an added toughness that lends more appeal. Should do well. **RG.**

Other tracks: Victoria, Yes Sir No Sir, Drivin', She Bought A Hat Like.

REMARKABLE TERRY REID

TERRY REID (Columbia SCX 6370 stereo; 37s. 5d.).

ONLY 19, Terry is a remarkable guitar player and an unusual singer, in that his voice sounds almost girlish at times. He drives himself to vocal hysteria at times, as in the ending of Stay With Me Baby.

I liked him better putting over his rocking-blues version of Donovan's Superlungs, although he is inclined to shout too much, too tunelessly, and too sharply. But here's no doubt Terry's vigorous singing is entirely spontaneous and at-that-moment-inspired

Terry has got a good drummer, **Keith Webb**, and organist in **Eric Leese**, formerly with Mike Cotton They got together well on Highway 61 Revisited/Friends. Terry's voice is still a little on the weak and shaky at times, but there is the promise there. And playing guitar, he has few peers. And Terry has seven composing credits.

The sleeve is most unhelpful — not a word of information about the singer EMI is trying to push to the fame he enjoys in America. **A.E.**

Other titles: Silver White Light, July, Marking Time, Mayfly, Speak Now Or Forever Hold Your Peace, Rich Kid Blues.

TERRY REID

Jerry Lee's good examples

JERRY LEE LEWIS: SINGS THE COUNTRY MUSIC HALL OF FAME HITS Vol. 1 and 2 (Mercury mono and stereo 134-217 MCY and 134-218 MCY 38s 7d).

I CAN unhesitatingly recommend both — these albums are very good examples of country and western music at its best. Because most of the songs are so familiar to the listener, there's an atmosphere of memory about them.

Now that Jerry Lee Lewis confines his recordings almost solely to this form of music, he has improved a great deal since the days of You Win Again. Most of the songs are a little unhappy or sad and the theme of boy loses girl runs throughout

Born To Lose, **Don Gibson's** Oh, Lonesome Me, **Hank William's** Why Don't You Love Me (Like You Used To Do) and He'll Have To Go are all in the down-hearted vein. On the other hand, Jambalaya and Jackson are brighter. On the latter track, by the way, Jerry duets with his sister, **Linda Gail Lewis**, and she rejoints him for Sweet Thang.

It's a shame that the backing group isn't named because it does a fine job accompanying Jerry's voice and piano, both of which get a little wild on occasions. For people who aren't too sure about country and western but who like pop anyway, these albums are recommended especially. RG.

Other tracks: (Vol. 1) I Wonder Where You Are Tonight, Four Walls, Sweet Dreams, I Love You Because, I'm So Lonesome I Could Cry, Heartaches By The Number, Mom and Dad's Waltz, You've Still Got A Place In My Heart; (Vol 2) I Can't Stop Loving You, More and More, Pick Me Up On Your Way Down, Cold Cold Heart, Fraulein, One Has My Name (The Other Has My Heart), Burning Memories, It Makes No Difference Now, I Get The Blues When It Rains.

Mixed bag from Lulu

LULU'S ALBUM (Columbia stereo SCX 6365; 37s 5d).

A REALLY mixed bag from Lulu, the LP packaged in a red cover with gold lettering and a purple flash for the star's name. No sleeve notes at all. But I reckon maybe record producer Mickie Most has let Lulu have her head here.

Lulu belts out Gimmie Some Lovin' shortly after lilting a Scottish song, My Ain Folk, sung perhaps not so well as Moira Anderson, but you can't have everything. I liked her attacking approach to Show Me and Cry Like A Baby; and enjoyed her softer items like I Started A Joke, The Boy Next Door and Come September.

Lulu has a really top rate orchestra behind her, plus a girl singing group which adds a great deal to the LP. **John Paul Jones** and **Johnny Harris** do the arrangements and by the crisp music I'd say Johnny was conducting. **AE.**

Other titles: Might Quinn, Where Did You Come From, Why Did I Choose You, A House Is Not A Home.

SAMPLERS

SUPER DUPER BLUES (Blue Horizon, stereo PR 31; 16s) offers 12 tunes sung and played by such groups as **Fleetwood Mac** (Rollin Man, Long Grey Mare and Shake Your Money Maker); **Chicken Shack** (I Wanna See My Baby and What You Did Last Night); and **Champion Jack Dupree, Curtis Jones** and others. Plenty of vocal action

SOULED AGAIN (Page One, mono POS 608; 38s 7d) has ten tracks, sung by **Una Valli, Globe Show, Chants, Pic & Bill,** and **Flames.** Numbers include **Otis Redding's** Respect, You Are My Sunshine and Land Of Thousand Dances.

AUDIO FARE SAMPLER (Philips, Living Presence Stereo XL6; 14s 6d) gives one side popular, including **Harry South** Brass in Scarborough Fair, **Dankworth** orchestra offering Skyliner, and **Ray McVay** Mission Impossible. Other side is classical.

*

LOVE'S PHILOSOPHY BY TOM SPRINGFIELD (Decca, mono LK — stereo SKL-5003; 37s. 6d.).

Tom Springfield is a great asset to the music business. After retiring at the height of the fame of the Springfields from the group, he has written many good hits, specially for the Seekers, who in turn have ended.

Now Tom continues on his successful way with this album. He has written all 12 songs, and sings them all, one with sister **Dusty** (Morning Please Don't Come, a fragile, lovely song); and one with **Norma Tanega** (Sing Me Sunshine, a happy song).

Tom sings so well by himself about Charlie (a wistful gem), Alice Faye, an old time Hollywood star he admires: For Mary (Dusty's real name); Sara My Love and Love's Philosophy (Nothing In The World Is Single). An album full of good things. **AE.**

Other titles: Ein Zwei Drei, Caroline, Love Dust Man, Widow Waley, Wasn't It Good While It Lasted.

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LP personalities

LED ZEPPELIN (l to r) JOHN PAUL JONES, ROBERT PLANT, JOHN BONHAM and JIMMY PAGE.

LED ZEPPELIN'S PLANT TELLS WHY GROUP GOES TO AMERICA

In an interview with NICK LOGAN

ARE British progressive music followers like sheep who wait for the pop press to tell them who they should be raving about — the kind of people who at a concert won't applaud unless others start first?

Robert Plant, high-flying vocal gymnast with the high-flying Led Zeppelin, thinks they are.

"As a group we have to go to America because the audiences there are so ultra responsive," says Robert. "You cannot ?!&? on them but they will listen and be appreciative.

"English audiences will look around to see if others are clapping before they do. And they rely on whether the pop papers are raving over somebody before they will say they like them. They are like sheep.

Warmth

"In the States you can be terrible musically. Take a group like Country Joe and the Fish who are not brilliant musicians. But when they play the warmth comes over.

"IF YOU CAN MAKE AN AUDIENCE HAPPY AND GET GOOD FEELINGS FROM THE WAY YOU TREAT THEM THAT IS FAR BETTER TO MY MIND THAN BEING MUSICALLY BRILLIANT AND STANDING ON STAGE SAYING, 'RIGHT YOU LOT, DIG THIS'."

There's a lot of truth in what Robert says, and it takes a certain amount of courage to say it in a situation where it might be seen as biting the hand that feeds you — because it's the British progressive fans who have received Led Zeppelin so warmly and who kept the group's first album in the NME LP Chart for an astonishing 21-week run.

In fact, Led Zeppelin's success in the nine or so months since their launching has been pretty astonishing all round, not least for the way in which Robert Plant has emerged as a major pop attraction on the strength of his dynamic high-wire vocals.

We talked during what was supposed to be a group holiday after the third Led Zeppelin U.S. tour. Apart from "unofficial" interviews, Robert had been spending his time searching for a cottage in Worcestershire — "In a 'Lord Of The Rings' setting" — for his wife Maureen and 11-month-old daughter.

The Plants currently live in Birmingham, where Robert was brought up and where for many years and in many groups he strove to find the recognition Led Zeppelin has now brought him.

He says: "I have been able to come out of the shell I was in after years and years of trying to do something original but never pulling it off because I was playing to Midlands audiences who didn't want to know.

"And when I came to London people said 'Who's Robert Plant?'

"Sure we started with Jimmy's reputation. That's how we got the initial interviews and publicity. But the group has developed now so that everyone has a personality to offer.

"WHEN WE STARTED WE NEVER THOUGHT WE WOULD DO AS WELL AS WE HAVE DONE. WE ARE DEEPLY INDEBTED TO EVERYONE HERE WHO MENTIONED THE NAME LED ZEPPELIN."

In days

A fact that may not be generally known is that the first Led Zeppelin LP was recorded in a matter of days just a week or two after the group was formed.

"It didn't take long to do and everyone when we did it was very rigid, not knowing each other's capabilities," said Robert.

"The second album is completely different. There are about four tracks composed by the group which are sort of heavy, and four more Jimmy and I wrote which are in a different vein. 'What Is And What Should Never Be' and 'Ramble On' are two of them.

"Jimmy does the chords and I write out the melodies and the lyrics. 'Ramble On' is inspired by 'Lord Of The Rings.' 'Thank You,' another one, is basically for organ."

Because of their tight touring schedule, the second album has taken months to finish but is due to be released shortly. Recordings had to be done in short bursts whenever there was a break and led to one bizarre situation in Vancouver when Robert finished the vocal on the Sonny Boy Williamson number "Bring It On Home" in what he described as an "old shed."

"I hate the way people slam us for going to America, saying that it's all for the bread," he said suddenly. "In the old days people used to leave groups if they weren't earning money.

"WE HAVE EARNED OUR MONEY. WE'VE GONE 11 MONTHS WITHOUT A REAL BREAK. I DON'T THINK ANY FAIR-MINDED PERSON WOULD BEGRUDGE IT US."

Change

Also on the Led Zeppelin record front there has been a change of policy towards singles. Before they took the view that the group could reach their public by albums alone and could say all they had to through that medium. They now, however, intend to attempt a breakthrough in the singles field.

The reason, according to Robert, is that they "thought it might be nice to do one.

"It would be nice to spring on to a healthy pop singles scene, which is what it is becoming with groups like Chicken Shack, Jethro Tull and Fleetwood Mac in the charts."

On October 16 the group returns to America for the fourth time (in nine months that's not bad going). Another visit wasn't scheduled immediately, but the group has been asked to play New York's famed Carnegie Hall and, because they wanted to accept, other dates have been arranged to make it a full tour.

"It is a big prestige thing being asked to play there," said Robert with pride. "You have to wait until you're asked to play at the Hall by a committee that runs the place. I don't know why they asked us. Could they think us a nice group?"

Feliciano triumph

JOSE FELICIANO was superb. That's the only word for him. For over two hours he sat on the vast London Palladium stage and played to a packed audience and capacity standing-room, and the time passed as if in a twinkling. Whether he was singing and playing and merging his voice and instrument magically, or whether he was just playing, or whether he was joking, or just smiling his big, boyish smile, it was all superb last Sunday night.

Although the meagre programme (sold for the whopping price of 2s. 6d.) list the many "song he would sing" he sang only five of them — "Sunny," "Hi-Hee! Sneakers," "Don't Let The Sun Catch You Crying," "California Dreaming" and "Light My Fire" — all terrific.

Many new items

The rest were surprises all the way. Some songs from Spain, Mexico, Brazil, Cuba. And he sang with feeling the song he wrote on his last visit to London, "No Dogs Allowed," a protest about his guide dog being put in quarantine at London Airport. It's a fast, racy calypso type and could be a hit.

He gave the Beatles due attention and sang us a rocking "Day Tripper," making magic of the guitar break in it. He injected a beautiful sadness into "Down And Out" and "Miss Otis Regrets," a sunny gaiety into Mexico's song, "The Horseman," and "Susie-Q," a flippant song about a gay gal.

When he felt he wanted to rest his tuneful, strong voice, he treated us to the finest guitar playing one could ever hear. Instrumental numbers were a sensational selection from the "Black Orpheus" film, blue grass music in "Earl Scruggs' Breakdown" (using a guitar as a banjo), the lordly Spanish tune "Malagania," and as a final encore he enthralled everyone with his sound description to two armies at war in 'Entrance To Bilbao," all played on one guitar. True magic!

As if that were not enough, Jose proved himself a facile and likeable comedian with his Coke commercial routine, in which several pop stars fail to make good commercial for some reason or other.

In this he imitates very closely Bob Dylan, Laurel and Hardy, Tiny Tim, Mrs. Miller, Barry McGuire and others. He also demonstrated in one telling instant, how tunelessly Dylan plays his guitar. It all went down very well, as did his caustic comments about various things in life, such as: "If they find that marijuana causes cancer America will legalise it" and "I've been smoking cigarettes for 14 years and there's nothing wrong with my lung."

Jose was aided by a top-class Brazilian percussionist, Paulino Magalhaes, bongo drummer Pete Hunt, and bass Brian Brocklehurst, who gave him admirable support.

After his performance, I must rate Jose Feliciano with the greats of the one-man showdom, like Sinatra, Belafonte, Chevalier, Donovan, Fitzgerald and a very few more. Superb, that's what you were, Jose.

BY ANDY GRAY

TORONTO

From page 16

gonna do numbers we all know 'cause we've never played together before, anyway here goes" and they were rockin' into the **Perkins/Presley** opus "Blue Suede Shoes" with Yoko holding some sheets of paper with various lyrics scribbled on them. After a few minutes she disappeared into a white sack only to re-emerge when the band went into "Money," "Dizzy Miss Lizzy," "Yer Blues," and a brand new song "Cold Turkey. . . It's Got Me On The Run."

While John sang lead, and Eric, Klaus and Alan laid down a rough yet funky instrumental backing, Yoko wailed and ad-libbed in a rather unfamiliar manner, which didn't register too favourably with a minority.

Eric got in a couple of good solos before John declared "This is what we really came here for," and everyone sang "Give Peace A Chance" with a few new additions. As it ended everyone made the peace-sign as John stepped up to the mike to announce: "Now Yoko is going to do her thing . . .and over you," and she did.

John wandered around the stage, spread his arms out and mimed a plane, kissed Yoko and smiled at everyone.

As the crescendo of sound built up the rest of the group placed their guitars against their amps and left the stage, while camera-men photographed the empty stage and the still humming instruments. The light were dimmed and the power turned off.

To bring this most glorious day to a close **THE DOORS**, and in particular **JIM MORRISON**, performed most of the familiar material off their first album bathed in a blue spotlight. The music that the Doors create is very sombre, dramatic and thoughtful, as expected they were a resounding success and a great finale

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CANADA'S TORONTO TURNS ON ROCK

YOKO ONO (behind music) and JOHN LENNON in action at Toronto.

JIM MORRISON and LORD SUTCH watch an act together.

ON-THE-SPOT PICTURES FROM ROY CARR WHO ALSO PENS THE REPORT

*We know it's late, but we feel it is a case of better late than never

THE day had been full of speculations and gossip about the "special" surprise artists who were going to appear at the recent Toronto Rock'n'Roll Revival, which was held at the Varsity Stadium. It wasn't until the big black limousines glided into the artists enclosure that we knew for reality that John and Yoko, together with the Plastic Ono Band, were to make their World Concert Debut!

The Festival in itself proved to be one of the very best of this seasons events. This was not just another Pop on a Summer's Day featuring the very latest "in" names, it was a historic get together with Producers John Brower and Ken Walker assembling a cavalcade of the original innovators of pop music such as Jerry Lee Lewis, Gene Vincent, Bo Diddley, Chuck Berry, and Little Richard through to the Southern-Cajon styles of Tony Joe White and Doug Kershaw, the jazz-rock fusions of The Chicago Transit Authority, the revived rock sounds of Cat Mother & The All-Night Newsboys, the antics of our own Screamin' Lord Sutch, the outlandish theatrics of a guy called Alice Cooper!!!!! the sombreness of The Doors, and The Plastic Ono Band which managed to embrace all these influences and throw in a few of their own.

With the temperatures way up in the 80's, emcee **KIM FOWLEY** introduced **BO DIDDLEY** who immediately set the pace for the remainder of the day. Sporting one of his famous guitars he romped through a selection of his better-known songs such as "Love Is Strange," "Hey, Bo Diddley," "Mona," "Have Mercy," and "Live It Like You Feel It" helped by a very attractive girl singer called **Cookie**. Actually, Bo & Co did an extra set when **Jr. Walker** failed to show.

Along with Blood, Sweat & Tears **THE CHICAGO TRANSIT AUTHORITY (CTA)** are the finest of the new brass-laden progressive outfits. Splitting their exciting programme with favourites from their highly praised double album, their forthcoming CBS album, and Stevie Winwood's "I'm A Man," they were brought back for an incredible encore.

Looking somewhat like a denim-clad version of Tom Jones, singer-guitarist-harmonica man **TONY JOE WHITE** belted out some really low-down, funky Southern Swamp Blues, and got the first dancers of the day to their feet. Listening to Tony Joe it was hard to believe that he was getting such a full sound when all the support he had was a drummer. You kept on looking to see if there were any other musicians playing.

His biggest ovation was for his current chart entry "Polk Salad Annie." Speaking to him later in the day he said that he was hoping to pay a return visit to this country on the strength of his single and new album

Punching

The first show-stopper of the day was **JERRY LEE LEWIS**, along with his band, the **Memphis Beats**, who performed a brace of country pops before "The Hawk" came striding on stage to tear everyone up. From the first number "The Train I Ride" he was in complete control of the proceedings, coaxing, soothing, punching, and finally demolishing his audience with such goodies as "Blue Suede Shoes," "What'd I Say," and "Whole Lotta Shakin'." Whether he was dancing, jumping on top of the piano, PLAYING GUITAR, squirming, bumping, grinding, or just singing and playing the piano he brought the show to a stop.

There was only one person who could follow such a performance, and that was an artist of equal stature. . .**CHUCK BERRY**.

Toronto is Chuck's city, for he is currently one of the biggest crowd pullers to appear there, and this was his sixth visit this year. Far from being over-exposed his following has increased with every appearance. As expected Chuck ran through some of his more famous all-time rock classics, "Johnny B. Goode," "Nadine," "Maybelline," "Roll Over Beethoven," and the questionable "Ding A Ling," whilst duck-walking, and grimacing all over the stage.

Cajon violinist-singer **DOUG KERSHAW** and a whole bunch of top Nashville Cats had a difficult spot following Chuck's act, but nevertheless did a first rate job However I feel that his presentation and his satorial slickness were more suited to his regular venues, and his television dates where he is a showstopper One thing for certain is that you've never heard a violin played like that before

As dusk descended and the stadium lights were switched on our very own **SCREAMIN' LORD SUTCH** in Gold Brocade Suit worked his way through "Roll Over Beethoven" and "Good Golly Miss Molly" along with the **Whisky Howl**. To the delight of the film unit, press photographers, and fans he jumped off the stage into the press enclosure, and then into the crowd.

Next group to keep things moving were **CAT MOTHER** and **THE ALL-NIGHT NEWSBOYS**, who looked like a bunch of Texas drovers. Working within an up-dated rock style they delivered their hit rock medley "Good Old Rock and Roll" as the Lennons and Company arrived back stage in their limousines.

After much setting up of equipment and lights, the most bizarre act I have ever witnessed destroyed the stage. . **ALICE COOPER**, a five man group looking like a quintet of freaked out Tiny Tims, resplendent in the most outlandish costumes, plastic space-age suits, a drummer wearing goggles and a whole bag of tricks seem to begin where Arthur Brown left off.

Very visual

One cannot really describe their act in terms of musical contents, what they did was to set up a barrage of dischordent feed-back filled chants (one dedicated to **Myra Breckenridge**) whilst they enacted part of television's "Prisoner," in which Alice and drummer **Neal Smith** has a vicious fight smashing mikes, and lights, kicked a football into the middle of the crowd along with a melon, covered the entire stage and surrounding area with feathers, fired a flare gun, and threw LIVE CHICKENS into the audience.

After a short intermission to allow the stage to be cleaned up, they returned to back **GENE VINCENT** in a selection of his hits, complete with members of **The Vagabonds Motor-Bike Gang Boppin'** on stage.

After such a mind-blowing experience as Alice Cooper, it was back to reality with a typical performance from **LITTLE RICHARD** in a silver/white creation with a coat of hundreds of tiny mirrors, and a new band with Afro-hair dos. Pandemonium broke out as Little Richard pounded out a frantic beat whilst smiling and blow kissing from beneath his now famous pompadour coiffure

Within minutes the stage was full of dancing hipsters as he sang "Tutti Frutti" no less than THREE TIMES!!! Teasing his worshippers he took off his shoes and mirrored coat and threw them out into the crowd as souvenirs

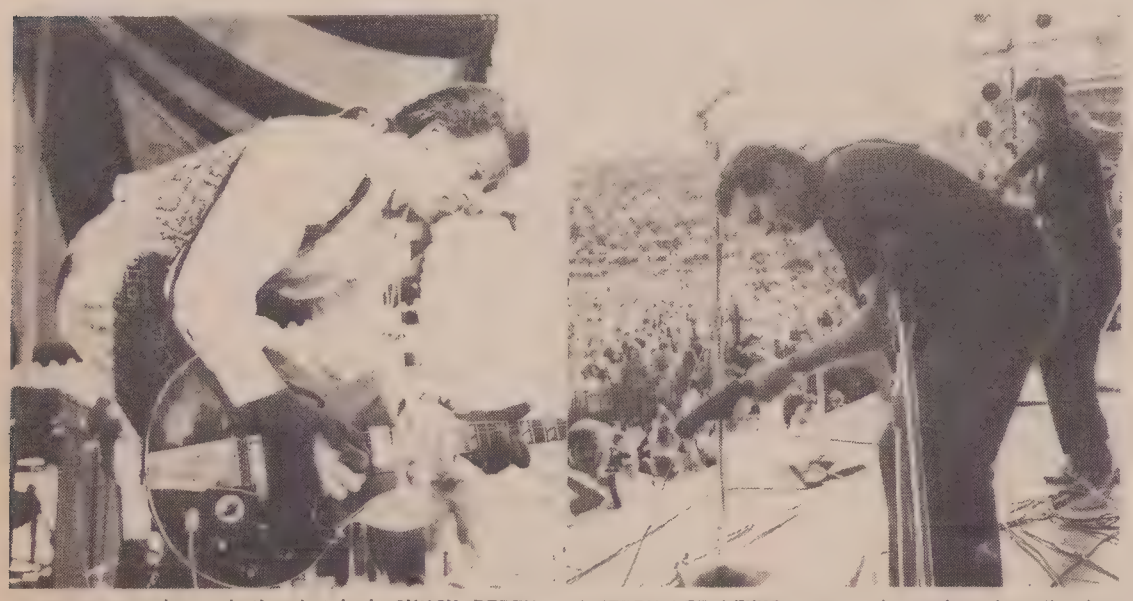
He left the stadium at fever pitch as emcee Kim Fowley came on stage to begin the big build-up. The Leacock Pennybaker film crews and press photographers crowded the stage as police and security men took up strategic positions whilst the familiar figure of Mal Evans made a last check of the amps.

Then Kim asked for the stadium lights to be dimmed and requested that the 25,000 strong audience to each light a match. With thousands of tiny flames glowing in the darkness and flares exploding high in the sky he welcomed **THE PLASTIC ONO BAND** to a thunderous ovation

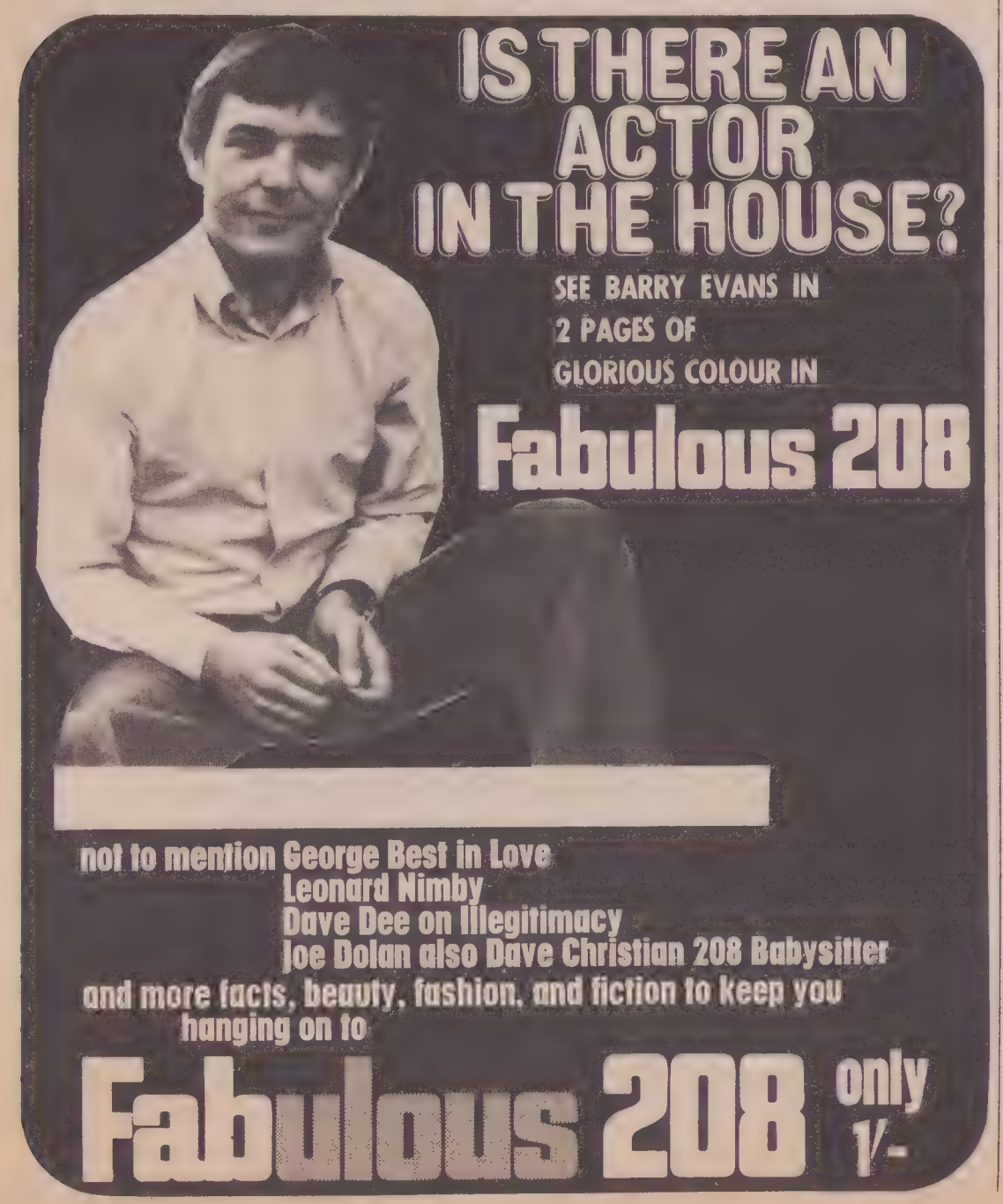
As the stadium lights were re-activitated **JOHN LENNON** walked on stage in his famous white suit, hand-in-hand with **YOKO** and followed by **ERIC CLAPTON, KLAUS VOORMANN** and **ALAN WHITE**.

For many it was a dream come true, a Beatle! But most of all, John performing live once again in North America. Taking up his familiar stance with his guitar across his chest John told the throng "We're

(Continued on page 15)



I bow to you, sir — that's what both **CHUCK BERRY** and **JERRY LEE LEWIS** seem to be saying. Actually they are doing their own separate things. But dig Jerry Lee — on guitar!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AMERICA CALLING

MOODIES CALL IN ON

GRAEME EDGE and Mike Pinder, of the Moody Blues, were in Hollywood this week meeting with the Press and making arrangements for their upcoming tours here, commencing with an October 31 appearance at the Inglewood Forum with Jefferson Airplane.

They stopped into my office to discuss the plans for their new record company: Threshold Records.

The Moody Blues forthcoming album, called "To Our Children's Children's Children" will be the label's first release, followed by an LP from **Trapese,** a new group which they have just signed.

"What we're trying to do," Graeme told me, "is eliminate the hang-ups that we had to go through when we first started in the business. We hope the groups we sign, with our help and guidance, will be able to by-pass the bad times and thereby get some artistic thing accomplished."

The Moodies, they admit, wished they had had a similar opportunity when they first came into the business. "When we first came to America with 'Go Now' we were put on pedestals by the fans," Mike said. "All the groups from England were at that time. But then the **Beatles,** who've recorded everything including coughs and sneezes, made people realise pop group stars are just people like them.

"But all the attention really got to us and we came home and the group just seemed to fall apart. We didn't do much for the next couple of years. Just in the past year we've gotten our heads together and done some serious writing."

On their last tour of the States, the Moodies noticed a vast change in the audiences. Mike said, "They're really getting into the music!

"I feel I like a 27-year-old **Mantovani.** No one dances anymore. If they want to dance, they go to a discotheque. When they come to a live show, they come to see you play and they're really into what you're trying to do musically."

They told me playing at the Isle of Wight was fantastic, but that nothing could compare to a recent concert in France, where they played to a crowd of 300,000 people at an open-air concert. "We walked on stage and there was just a sea of bodies cramped together. When they applauded, the sound was deafening. We'll never forget it!"

Ann Moses
Editor of "Tiger Beat"
in Hollywood

June Harris in New York

BEATLES' 'ROAD' UP!

THE Beatles' "Abbey Road" album has taken off with a great big splash! The two most heavily played tracks are "Something" and "Come Together," which also mark their new single.

The LP is already very close to Gold Disc status and Capitol expects to make the announcement of its achieving same within the next week or so.

Meantime, the Beatles, John, Yoko and the Plastic Ono Band feature very heavily in upcoming Capitol and Apple releases. The Beatles second album, "Get Back," which was originally reported scheduled for release ahead of "Abbey Road," will now be issued in December in a bumper package.

John and Yoko's "Wedding Album" is being set for later this month or early November, and the Plastic Ono Band, who made an appearance at the recent Toronto Pop Festival, will shortly have a single out titled "Cold Turkey" backed with "Don't Worry Kyoko."

Also in the offing is a strong possibility that Capitol/Apple will distribute a soundtrack album of Plastic Ono at Toronto.

Regarding the Beatles, as far as America is concerned, I understand that under their new nine year deal with Capitol, their contract calls for two albums and three singles a year.

WATCH for it. The music scene here may be turning American again. There's a flux of new, homegrown groups on the way up that may be hard to beat. Certainly, for the first time in many a moon, this country will be able to give Britain a good old run.

Outside of **Crosby, Stills, Nash and Young,** the **MC5** have gotten themselves together incredibly well and are playing the most fantastic rock shows, having dropped their political thing and being heavy into music. Ready from this Detroit group is a new album which they recently completed.

And, if you study the American charts, you'll see **Grand Funk Railroad** (I'm crazy about their name) taking huge leaps up They're another new, heavy rock group, who are so great in performance that everywhere they go their audiences have been giving them 20 minute standing ovations.

Then there's **The Band.** What can I say about them except that their new album is exceptionally marvellous funky country?

FOLLOWING his run at the Greek theatre in Los Angeles, **Engelbert Humperdinck** is set for a series of dates which will take him through January, including Christmas and New Year, in this country.

Engelbert is set for a guest spot on ABC-TV's "Hollywood Palace" tomorrow (Saturday), and will be hosting the same show on October 25. Night club engagements include the Latin Casino, New Jersey (October 20-November 2), followed by the Royal Box at New York's Americana Hotel (November 6-22), with a date at the Concord Hotel in the Catskills over Thanksgiving Weekend and an appearance on the Ed Sullivan Show, November 16.

He finishes his highly successful stay here with a month at the Riviera Hotel, Las Vegas, from December 15.

You either love the Pentangle or you hate it!

THE Pentangle appeared before a gathering of afficianados at the Albert Hall on Saturday October 4. They're the sort of group who seem to attract either great devotion or absolute apathy.

Personally I think they're very proficient, but very boring. Jacqui McShea has a high and, to me, characterless voice, she sits with hands folded in her lap and sings in a style similar to thousands of other girl folk singers in art schools all over Britain.

The Pentangle sang some pretty songs, "Once I Had A Sweetheart" and "Christ Redeem His Soul" were two. They also played some pleasant instrumental numbers, which sounded like the background music to some slightly arty film. I hear they're moving into the film world and this seems a natural out let for their talent. **JAN NESBIT.**

WHO'S WHERE

ONE NIGHTERS

Week beginning Oct 10

HUMBLE PIE: Birmingham Town Hall (10), Brighton Dome (11), Bristol Colston Hall (13).
PRINCE BUSTER: Lancaster University (10), Leeds International and Manchester Blue Note (11), Crystal Palace Hotel (12).
PENTANGLE: Glasgow Concert Hall (10), Edinburgh Usher Hall (11), Leeds Town Hall (14), Brighton Dome (17).
TOM PAXTON: York University (10), Sunderland Empire (12), Glasgow City Hall (13).
FAIRPORT CONVENTION: Croydon Fairfield Hall (10), Essex University (11), Dunfermline Kinema (15), Glasgow Green's Playhouse (16).
LEE DORSEY: Edgware White Lion (10), Dunstable California and Paddington Cue (11), Kennington Surrey Rooms and Kensington Blaises (12), Mayfair Scotch of St James (13), Birmingham Rebecca's and Cedar (14), Tottenham Royal and Revolution Club (17).
JACQUES LOUSSIER: Royal Festival Hall (10), Bournemouth Winter Gardens (11), Southend Cliffs Pavilion (12), Portsmouth Guildhall (13), Hornsey Town Hall (14), Liverpool Philharmonic (15), Sheffield City Hall (16), Manchester Free Trade Hall (17).
FAMILY & THIRD EAR BAND: Salford University (10).
FAMILY: Birmingham Mothers' (12).
MARV JOHNSON: Tottenham Royal (10), Manchester Twisted Wheel, Wednesford Civic Hall (11), Crewe Up The Junction (12), Grimsby Gaiety (13), Worthing Assembly Rooms (16).
CHICKEN SHACK: Birmingham Aston University (10), Haverfordwest Market Hall (11), Hanley Place (12), Romford Kings Head (13), Whitley Bay (16), Leeds Town Hall (17).
GARNET MIMMS: Liverpool Victoriana and Mardi Gras (10), Boston Starlite (11), Chester Quaintways (13).
FRANKIE VAUGHAN, PEDDLERS: Royal Festival Hall (13).
JON HISEMAN'S COLOSSEUM: Newcastle City Hall (14).
BRIAN AUGER: London Marquee (14).
JETHRO TULL: Sheffield City Hall (15), Ipswich Corn Exchange (16), Cambridge Rex (17).
BEN E KING: Birmingham Rebecca's (16).
RAVI SHANKAR: Royal Festival Hall (17).
DESMOND DEKKER: Sheffield Shades (10), Banbury Winter Gardens (11), Crystal Palace Hotel (12), Watford Top Rank (15), Hereford Flamingo (17).
GRAHAM BOND: Royal Albert Hall (17).
INCREDIBLE STRING BAND: Cambridge Royal (17).
LOVE AFFAIR: Scarborough Scene Two (17).
TERRY REID: Sheffield City Hall (15).
SCAFFOLD: Harrogate Opera House (12), Liverpool St George's Hall (15).

SHOW/CABARET

Both from October 12 for one week
DAVE DEE solo debut: Stockton Fiesta.
RAY ELLINGTON: Newcastle Dolce Vita, dblg Stockton Tito's.
MARY HOPKIN: London Savoy Hotel fort hree weeks from October 13.
DANNY LA RUE: Coventry Theatre for eight weeks from October 14.
SCAFFOLD: Southampton for three days from Oct 16, Nuffield theatre.
(All dates are subject to change and readers should confirm locally).

MALCOLM IS TOPS!

Derek Johnson reports from a stormy

BRAZIL FESTIVAL

MALCOLM Roberts was voted the best singer and best performer at stormy Brazilian Song Festival in Rio de Janeiro on Sunday. And if the audience had had its way Les Reed's and Barry Mason's "All Is Love" would have won first prize.

As it was, 40,000 Brazilians booed composer Jim Webb and singer Bill Medley (formerly of Righteous Brothers) when the American song, "Evie," beat the British entry and won second place.

It was incredible. After Malcolm Robert sang "All Is Love," the huge crowd gave him a 20 minute standing ovation in the packed Maracanazinho stadium. This was following the contest, when he had re-sung it because it won third place. He had to sing it again and again. And the crowd shouted over and over: "Primeiro!" (First).

Echoing boos

Then it was the turn of poor Bill Medley to sing Jim Webb's "Evie." He went on to echoing boos and the only way the situation was saved was by Malcolm Roberts striding out on stage and draping a Union Jack round Bill's shoulders. This got a laugh and broke the tension.

First place for the second year running went to Brazil, with a song called "Luciana," sung by Eva.

The Golden Cockerel award was duly presented, but it caused an even greater uproar, with some very uncomplimentary (and slanderous) things being shouted at the judges.

When Eva tried to sing "Luciana," she could not be heard for the ear-shattering chant of "Ingleterra" (England) and boos by the Brazilians against their own song. It has never been known before, because the Brazilians are very patrotic and proud of their country and its music.

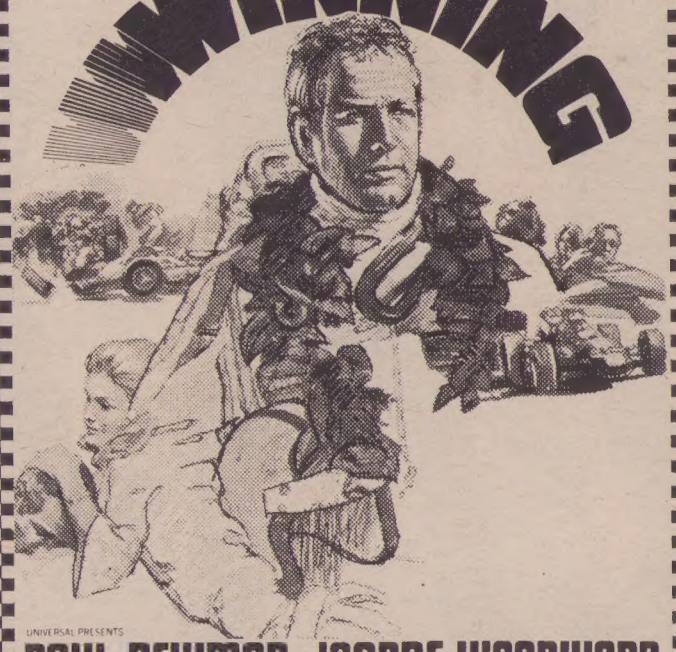
I can say the reception Malcolm Roberts got was the most exciting I have ever witnessed during my journalistic career. He won the best performance award from the 41 competing nations and a big star was born in Rio on Sunday. I was proud to be there to report it for NME readers.

Malcolm sends home his message: "I have never experienced such emotion. I was totally unprepared for it. It is not important to me that the jury voted against me. How could it be when all Brazil seemed to be with me.

"They wouldn't let me leave the stage and when the orchestra rose and dowed to me, I was choked. It was the most moving moment of my life."

When you're out front winning you can't see what's happening behind your back!

WINNING



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CARTOON GROUP IS NEW to the charts

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NO, your eyes aren't deceiving you! The Archies really are cartoon characters. No, of course they can't sing. Yes, I know "Sugar Sugar" topped the American charts for weeks and the record has come into the NME at No. 28 this week, but the voices on the record are session singers. Then who are the Archies?

The Archies is a very successful cartoon series which is networked throughout the whole of America on Saturday mornings and we have it on good authority that the whole nation stops whatever they were doing to watch them. The series is based on a newspaper strip, originated by famous American cartoonist John L. Goldwater, which first saw the light of day 20 years ago.

Archie Andrews, Betty Cooper, Veronica Lodge, Reggie Mantle and Jughead Jones are their names, and as you can see from the picture, a real swinging lot they are too. Sorry there's no name for the dog, I guess you make up your own. Incidentally, the man responsible for the music in the series is Don Kirshner, who will be remembered (won't he?) for his connections with the Monkees.

Whether the Archies (the session group, not the cartoons) leap to international stardom through the TV shows, like the Monkees, is something we'll have to wait and see, but in the meantime, why not buy a packet of crayons and colour in the picture. Well, it was just an idea.

Nilsson's debut with 'Cowboy' film song

IF there is anybody more pleased than Harry (I-only-use-my-surname) Nilsson, that he has finally made the British charts, it is the NME's Nick Logan, who tipped "Everybody's Talkin'" as a big hit when it was first issued 18 months ago.

At the time, everybody was indeed talking about young Brooklyn-born Harry, including John Lennon, the Monkees and yer actual Kenny Everett. But nothing happened to the record, until now. Why? The obvious reason is that the song, sung by Nilsson, is featured in "Midnight Cowboy," a film currently causing queues ten deep round Piccadilly Circus.

The Bachelors have also released "Everybody's Talkin'," but I'm sure they won't begrudge Harry his first hit on this side of the pond.

Nilsson, who once titled an LP after his grand-parents' circus act, Nilsson's Aerial Ballet, has written songs for Harry Belafonte, Jack Jones, Herb Alpert, the New Christy Minstrels, the Ronettes and, of course, the Monkees.

It is strange that, for his chart debut, he picked on a song penned by another West Coast writer, Fred Neil. Despite rumours to the contrary, Harry and Fred are **not** one and the same person.

Harry hitch-hiked all the way across America as a schoolboy and got the music bug meeting songwriters and producers he encountered working as a coffee and around boy in California recording studios. He knew songwriting and singing was his future, but not being the starry-eyed sort, he set about making some sort of provision for his future.

Harry went into the computer business, and emerged with a staff of 32 working for him! But by that time, he had had enough, the time was right to throw caution to the wind. He went through the TV jingle and demo singer stages, before becoming a writer and singer in his own right.

Now, when it looked as the initial Nilsson fad was over, back he comes and once again, "Everybody's Talkin'." **GORDON COXHILL.**

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The HOLLIES, whose latest release "He Ain't Heavy—He's My Brother," enters the Top 20 this week (their 19th single hit) when they appeared in "Top Of The Pops" on Thursday. L to r they're BERN CALVERT, TERRY SYLVESTER, TONY HICKS, ALLAN CLARKE and BOBBY ELLIOTT (See newstory, centre pages)

The Original Version of
'Put a little love in your heart'
is by
JACKIE DE SHANNON
LBF15238 LIBERTY

TAIL-PIECES by the Alley Cat

IF negotiations are successfully concluded, **Harold Davison** plans London concert starring **Frank Sinatra** under royal patronage next year. . . . **Tom Jones'** American agent **Norman Weiss** here — to discuss with **Gordon Mills** a screen project? . . . **Beatles'** "Something" published by **George Harrison's** own company. . . .

Surprise: in US, **Jane Birkin** and **Serge Gainsbourg's** hit issued by Philips! . . . **Tony Bennett** awaits divorce before marrying **Sandy Grant**. . . . Are you ready for **Jonathan King Orchestra**. . . .

Supporting **Engelbert Humperdinck** at Hollywood theatre, **Zager** and **Evans** had difficultly following **Lonnie Donegan**. . . . . How can ATV's **Sir Lew Grade** justify series for **Sandler and Young**? . . . "Sunday Express" says **Settlers** a U.S. group! . . .

Is **Andy Williams'** wife (singer **Claudine Longet**) preparing an announcement? . . . Screen star **Peter Sellers** once a drummer with **Oscar Rabin's** orchestra. . . . Don't expect **Bee Gees** cover version of **Neville Dickie's** "Robin's Return"! . . .

New **Anthony Newley** publishing firm, with **Leslie Bricusse** partnering him. . . . **Petula Clark** here this week. . . . Singer **Mac Davis** (co-writer of **Elvis Presley's** "Ghetto") signed by **Clive Davis** for CBS label. . . .

Baker Street Philharmonic make debut with **Serge Gainsbourg's** "Love At First Sight." . . . **Alley Cat's** current favourite TV personality—**Michael Parkinson**. . . . Top quality: new **Hollies** hit. . . .

Broadway show for **Lulu** declined by manager **Marion Massey**. . . . Likely London concert for **Rod McKuen** next month. . . . **Dean Martin** may take interest in **Malcolm Roberts'** career. . . .

Britain's "Laugh In" creator **Digby Wolfe** producer here of **Tennessee Ernie Ford's** recent TV show. . . . New **Pat Boone** film directed by actor **Don Murray**, "The Cross And The Switchblade." . . . **Anthony Newley** and his wife **Joan Collins** undergoing trial separation. .

Very friendly: **Jack Jones'** ex-wife (actress **Jill St. John**) and comedian **Dick Martin**. . . . "Laugh In's" **Goldie Hawn** sang delightfully on **Dean Martin's** U.S. TV show. . . . In **Engelbert Humperdinck's** Hollywood act, he impersonated **Jerry Lewis**. . . .

U.S. TV producers **Stan Harris** and **Ken Fritz** plan to present "**Ringo Starr** Time." . . . Impresario **Vic Lewis** eleted: advance sell-out of **Jose Feliciano's** London Palladium concert . . . Is **Kelly Gordon** the man in **Bobbie Gentry's** life? . . .

Glen Campbell guest-starred in **Dionne Warwick's** U.S. TV spectacular. . . . When daughter **Claudia Mueller's** happy event arrives, **Dean Martin** a grandfather for third time . . . **Amen Corner** without **Andy Fairweather-Lowe** is like the **Herd** minus golden boy **Peter Frampton**. . . .

Mervyn Conn anxious to present **Johnny Cash** here soon. . . . In Japan's Top 10 **Beatles'** "John and Yoko" battling against **Tom Jones'** "Love Me Tonight." . . . Next **Cowsills** single once a **Springfields** hit, "Silver Threads And Golden Needles." . . .

No changes in **Family Dogg** line-up this week! . . . In Holland **Bee Gees** No. 1 — followed by **Robin Gibb**. . . . Is blue serge **Jane Birkin's** favourite fabric?! . . .

Singer **Len Barry** produced current U.S. **Electric Indian** hit . . . Producing BBC-TV **Peter Sarstedt** series a pleasure for **Stanley Dorfman**. . . . Recently divorced: **James Brown**. . . .

London critics **Ray Connolly** (Evening Standard) and **James Green** (Evening News) favourably reviewed **Lonnie Donegan** at Talk Of The Town. . . . **Gordon Mills'** agency co-director **Barry Clayman** married in Las Vegas. . . . Fulham F.C. director **Chappie D'Amato** taking interest in new **Quiet World Of Lea And John** group. . . .

Visit expected from **Tommy Roe** next month. . . . **Frank Sinatra's** personal lawyer **Micky Rudin** here to meet **Harold Davison** this week . . . **Lonnie Donegan** followed by **Raphael** at Talk Of The Town, then **Billy Eckstine** in December. . . .

Frank Zappa has cancelled all **Mothers Of Invention** bookings until January. . . . Her son **Terry Melcher** executive producer of **Doris Day's** U.S. TV series. . . . Would **Anita Harris** like to throw **Bobbie Gentry** off the Tallahachie Bridge?!

LONNIE DONEGAN PROVES HE IS TRUE ALL-ROUNDER

IF Lonnie Donegan never gets another hit record, his future as a top show-business star is assured.

Fresh from a Hollywood triumph, London heralded the arrival of a truly all-round performer at his Talk Of The Town opening on Monday.

From a skiffle whiz kid, Lonnie emerges as a night club performer with real professionalism. What his voice may lack in style and quality, he compensates with vibrant versatility.

Most of the Donegan hits from the fifties are there — with the help of his group — although the rare orchestral backing offerings seemed lacking in rehearsal. And he should forget about ballads.

Lonnie is a master of comedy corn - at times this writer would testify Max Miller had been resurrected. But for sheer persistence and confidence, the irrepressible Donegan earned his accolades. Young pop music hopefuls can learn plenty from this genuine showman.

Any butterflies seemed reserved for his manager Cyril Berlin's stomach — Lonnie was too busy winning over his audience with every facet of talent at his command. **M.K.**

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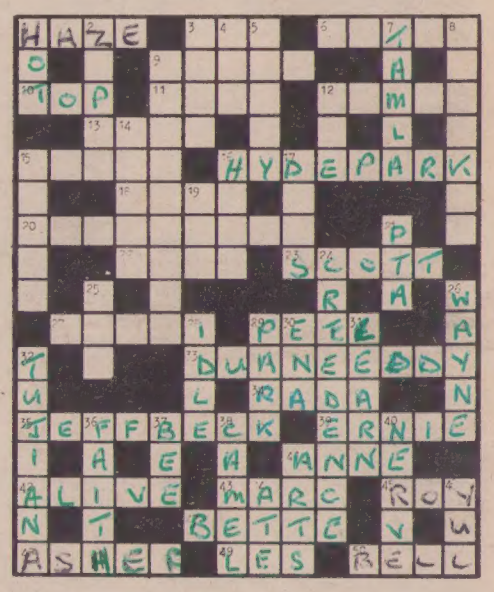
SLADE

DON DAVE JIMMY NODDY

NME POPWORD

Compiled by Trevor Parks, Barton Upon Humber, Lincs.



ACROSS

1 "Purple —"
3 Ella & Frank have recorded LPs of his songs
6 Hit song for Simon Dupree
9 One is wonderful
10 At No. 1 possibly
11 Charlie's sister
12 A miss for the Bee Gees
13 Actor who played Captain Ahab
15 (and 2 down) Inventive Mother?
16 Outdoor pop venue (4, 4)
18 Mr. Latter
20 "Claudette" brother (3, 6)
22 Alan, late film star
23 Seems he left a hit in San Francisco?
27 Status Quo's Mike
29 Dj who admires Fairport Convention
33 Guitar star (5,4)
34 Actor's school (abb)
35 Former Yardbird (4, 4)
39 Tennessee — Ford
41 "Wait For Me Mary—"
42 Hollies sang "I'm —"
43 Mr. Bolan
45 Composer of "Hello Susie"
47 Actress Miss Davis
48 Peter or Jane
49 Composer of "The Last Watz"
50 Madeline or William

DOWN

1 Temperature of the US 100
2 (See 15 across)
3 J. Arthur —
4 Song about Mr. McAllister
5 No. 1 record played at 78 r.p.m.?
7 Label popular in Malta
8 Partner of Peter & Mary
9 Writer of recent No. 1 (4,5)
12 Irish hit maker
14 Former Walker brother
15 Vanilla flavoured group
16 Peter Frampton's former group
17 Kinks' hit
19 "From A Jack To A King" star
21 Harper Valley institution (abb)
24 Belief held by John Fogerty?
25 He's gonna make you his
26 Carl—/Newton
28 Lazy part of Birmingham group
29 Richard Harris sang about one
30 Coronation St. character
31 Find knowledge
32 Herb's brass
36 Not blind to Adam?
37 "Nut Rocker" man
38 Ahab the Arab's transport?
40 Group with a lot of cheek?
41 Skills belonging to Mr. Garfunkel possibly
44 Has eaten
46 "The King And I" star

Answers next week and here is last week's solution

ACROSS: 1 Blodwyn Pig; 6 ("Magic) Bus"; 8 Beck; 9 "Shout"; 10 Molly; 13 Esther; 14 Los Bravos; 15 Tours; 17 "Norman"; 21 Sax; 22 (Fleetwood) Mac; 23 Acorns; 24 Jim; 25 Brian Hyland; 27 Chet; 28 Ian (Anderson); 30 Ono; 32 "Mellow Yellow"; 33 "Lucy (In The Sky With Diamonds)"; 35 Jeff; 38 Reeves; 39 Isley; 40 Star; 41 Frank (Sinatra); 42 (Zager and) Evans.

DOWN: 1 Bob Dylan; 2 Orchestra; 3 Yoko; 4 Paul; 5 Gas; 6 Brothers; 7 Sitar; 10 "Maria"; 11 Love; 12 "Yesterday"; 16 (Jimmy) Savile; 18 Omar (Shariff); 19 McCartney; 20 Nashville; 25 Bachelors; 26 Donald (Peers); 29 Newbeats; 31 (Anthony) Newley; 32 (Mike) McGear; 34 Dean (Ford); 36 "Fire"; 37 Ella (Fitzgerald).

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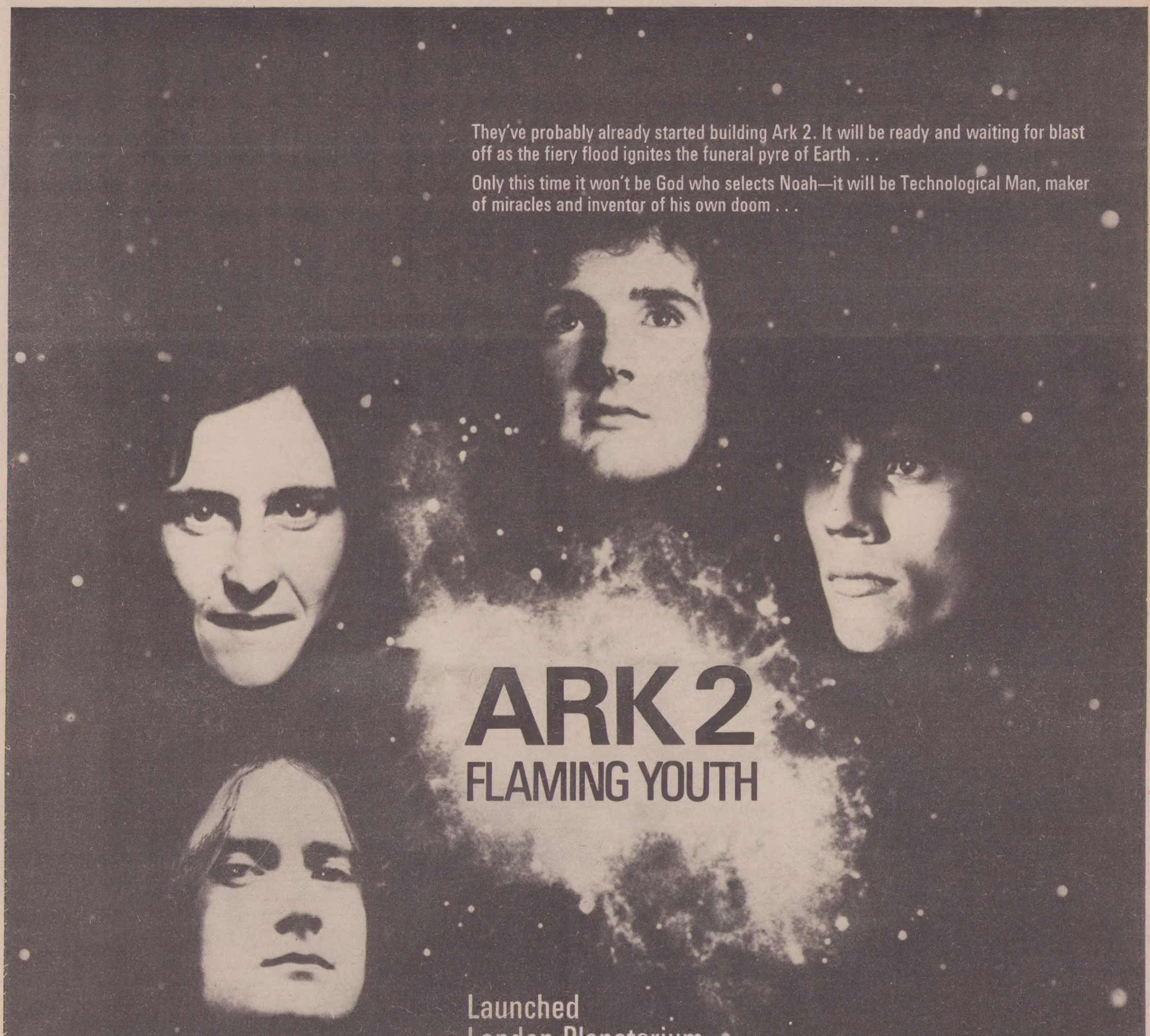

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